

The Nelson-Atkins Museum of Art

A Handbook of the Collection



THE NELSON-ATKINS
MUSEUM OF ART

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Compiled and Edited for Publication by

ROGER WARD AND PATRICIA J. FIDLER

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FOREWORD

One can tell much about an art museum's view of itself and its public by perusing a handbook of its collections. Some publications illustrate relatively few works. The selection might accurately characterize the museum's collections, or it might "editorialize," perhaps in order to conform as nearly as possible to some interpretation of art history. In either case, the illustrations are usually accompanied by rather longish captions that offer the reader a mix of art appreciation and art-historical reference. At the other end of the spectrum is the handbook that makes no attempt to present a potted version of the history of art, but that does seek to characterize the museum's collections as fully and objectively as possible.

In this, the sixth *Handbook* published by the Nelson, we have taken the latter approach. Gone are the inadequately brief art-historical prologues that preceded each section of the former editions and the short captions that tried to explain in a sentence or two something of significance about a particular art work. We have recast the selection to reflect current thinking of the curatorial staff about the collections and the relative merits of subcollections and individual works, too. Confident that the reader's education in art history and art appreciation can be better served by other means, we have replaced the former prologues with something the reader cannot readily find elsewhere, namely thumbnail sketches of five individual sections of the overall collection. These divisions have been determined by geography. We have tried to impart not only a sense of collection growth through time but also something of the comings and goings of the people who have played instru-

mental roles in that growth: their names add the human dimension to an institutional resume.

Roger Ward, Curator of European Art, wrote the Introduction, which is a survey of the early history and subsequent development of the museum, and each of the section prefaces. Even more, he led and managed the entire project. The organization of such masses of disparate material is an immense task. Chaos threatens at a thousand points as questions of selection, photography, format, consistency, design, and the like need to be discussed, determined, and accomplished. All who use this volume will surely join me in extending our sincerest thanks to Dr. Ward. He was ably assisted in this project by Patricia Fidler, Curatorial Assistant, who bore so much of the responsibility for organizing photography, ensuring consistency, working with designs, and helping with proofreading. All these assignments she completed with exemplary reliability and efficiency.

This enterprise could not have come to fruition without the extraordinarily generous support of Mrs. Albert L. Guston III. Hers is a commitment of rare understanding.

In the end, this new *Handbook* presents a self-portrait of the Nelson-Atkins Museum of Art drawn by the generation charged with its welfare as the institution marks its sixtieth anniversary. This self-portrait differs from those of our predecessors. The future will create yet a different picture. There will be change, and we look forward to it.

Marc F. Wilson
Director

ACKNOWLEDGMENTS

We wish to thank the numerous persons who assisted in the compilation and publication of this sixtieth-anniversary edition of the Nelson-Atkins *Handbook*. Many individuals on the museum's staff facilitated the seemingly endless task of accumulating and revising information; gathering and making photographs; checking, correcting, and in some cases composing credit lines. Our curatorial colleagues reviewed the original selection of objects and continued up to the very last minute to make thoughtful additions or substitutions and to update the cataloguing data. For their essential participation we are grateful to Marc Wilson, Wai-kam Ho, Dorothy Fickle, George McKenna, David Binkley, Robert Cohon, Christina Nelson, Scott Erbes, Deborah Emont Scott, Deni McIntosh-McHenry, Henry Adams, Margaret Conrads, and Eliot Rowlands. With her usual efficiency and dispatch, Jean Drotts, Curatorial Secretary, made short work of myriad small tasks that otherwise would have driven us to distraction: we wish to express our thanks for her conscientious assistance over many months.

Without the cheerful cooperation of Ann Erbacher, Registrar, it is unlikely that we would have got very far with this project. She and members of her staff, including Tirrell Hellyer and the late Jane Miller, responded promptly and with enthusiasm to a million questions about everything from ancient Egyptian cosmetics to Laura Nelson Kirkwood's sable coats. Sifting through the collection, we unearthed a number of lesser-known objects, and this process of encounter of course raised other issues having to do with missing objects, deaccessioned objects,

methods of reporting and description, and lines of curatorial jurisdiction. For patiently disentangling many of these knots, the registrar's office merits our respect and gratitude.

One of the primary challenges of this sort of project is the assembly of more than a thousand photographs and color transparencies. In the present case, hundreds of new prints were made from existing black-and-white negatives, while scores of objects were photographed either anew or for the first time. These recent photographs, and virtually all the excellent color transparencies, were made by Melville McLean and Rob Newcombe, past and present staff photographers. With characteristic calm and intelligence, Marla Cling and Diane Treff—the successive Coordinators of Collection Photography—organized the enterprise and kept the “production line” moving at a reasonable pace. Art handlers Bobby Hornaday, Craig Burns, and Dan Gude worked with quiet efficiency to insure that deadlines were met without panic. We are pleased to have the opportunity to thank all these coworkers for their contributions to a protracted effort.

The production of this new and greatly revised edition of the *Handbook* was entrusted to Paul Anbinder and Hudson Hills Press. Paul's consummate patience and expertise made our jobs easier by far, as we gratefully relied on him for guidance in dealing with many issues—both large and small—that arose during preparation and publication of the manuscript. It would be hard to overestimate the contribution made by the editor, Virginia Wageman, for there is nothing more vital to an effort such as this than

the insistence on precision and consistency. We feel that the quality (and clarity) of the information presented has been much enhanced by her thoughtful participation in the project. Bruce Campbell's elegant design of the book is a source of great joy, for this selection of the best and the favorite from the museum's permanent collection has been made to seem even more distinguished than we had imagined. Our thanks are extended in large, equal measures to each of these individuals.

It is, finally, a distinct privilege to acknowledge those individuals and entities whose financial support made it

possible to finish the book in a timely way and in a style that does justice to the quality of the museum's collection. Foremost is Mrs. Albert L. Gustin III, whose personal generosity in the interest of a publication is unprecedented in the history of this institution. Steady cash contributions from the Mellon-Frick-Rothschild-Sprint Publications Fund likewise helped to advance the project from preparation to completion. For these magnificent benefactions and expressions of confidence, we are profoundly grateful.

Roger Ward
Patricia J. Fidler

INTRODUCTION

A brief account of the origins of the museum and its subsequent development

The creation of the Nelson-Atkins Museum of Art is a peculiarly American saga whose principal themes are vision, luck, generosity, and hard work. The story has been partially told in other publications and could be expanded upon at great length—such was the complexity of events that preceded the opening to the public on December 11, 1933. From both archival sources and the firsthand reports of some who witnessed the earliest days of the museum, there emerges an account of the manner in which one man's remarkable dream became reality; that account is rather differently inflected than the one usually regarded as authoritative. My present purpose is not to quibble with any other author, but simply to review the history in a synoptic fashion for those not familiar with it as well as for those who wish to be reminded of the main story line.

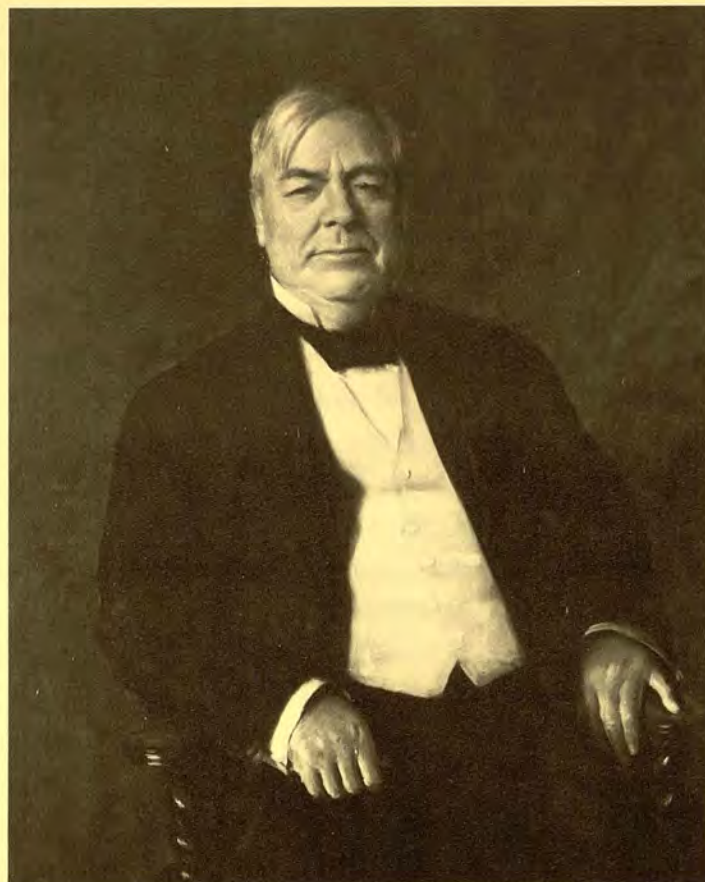
It is well known that William Rockhill Nelson (1841–1915), newspaper publisher and philanthropist, in his will determined to provide an art collection for Kansas City as a legacy to himself and his immediate family. An art museum, he thought, was essential to the life of any modern metropolis, and he saw in his fortune and commercial empire a means of providing one for Kansas City. An accelerating train of events was set in motion by the premature death of his daughter and sole heir, Laura (Mrs. Irwin R. Kirkwood), on February 27, 1926, at age forty-two. Exactly according to Nelson's wishes, the death of the last member of his immediate family empowered the presidents of the state universities of Missouri, Kansas, and

Oklahoma to appoint three trustees, designated as the University Trustees of the William Rockhill Nelson Trust. Their job was to dispose of all worldly possessions of the Nelson family in order to furnish capital for the Trust, whose income would then be used, at the discretion of the University Trustees, for buying works of art. The Trustees, in Nelson's words, "would administer the estate and provide means for collecting and caring for works of art." Consisting of J. C. Nichols (chairman), William Volker, and Herbert V. Jones, the University Trustees held their first meeting on March 4, one week after Mrs. Kirkwood's death. Almost immediately they tackled the enormous task of liquidating Nelson's business assets, which included not just his newspapers—the *Kansas City Star* and the *Times*—but stocks, bonds, agricultural properties and livestock in eastern Jackson County, and commercial real-estate property in downtown Kansas City, Missouri. In all nearly \$12 million was amassed from the sale of these assets during the years 1926 to 1930.

The work of establishing the Trust got underway soon enough with the sale of the Kansas City Star Company on July 13, 1926. While bids from potential buyers had been widely solicited and received, no one was too surprised when it was announced that the successful bid had been tendered by none other than Irwin R. Kirkwood, Nelson's son-in-law, who happened also to be the president of the company and editor of its newspapers. In this capacity he was acting on behalf of not just himself but a large ma-

jority of the newspaper's employees, who then became shareholders in the business for which they worked. Almost immediately the sale was decried as a fraud by the Dickey family, owners of the rival *Kansas City Journal-Post*, who quite naturally had hoped to acquire the very profitable *Star* for themselves and thereby eliminate their principal competitors. The lawsuit brought against the University Trustees meant that the sale of the *Star* could not be considered final until adjudicated by the courts, temporarily preventing J. C. Nichols and his colleagues from collecting works of art per the terms of Nelson's will. But those directives had long been public, and the Trustees' potential spending power was an open secret. Virtually from the moment of Laura Kirkwood's death they had been obliged to shoo away swarms of dealers and collectors' agents who longed "to swirl their toes in the new honey-pot of the West," as the situation was appraised by one observer in London.

Meanwhile thought had to be given to plans for the museum building itself, for the Trustees never doubted that the nettlesome suit would be settled in their favor, or that Nelson's estate would generate income sufficient to enable them to collect widely and rapidly. They were hopeful, too, that a building of imposing size and distinction would attract the donations of private collections. For a site they originally favored the attenuated, rectangular mall immediately to the south of Kansas City's most important public monument, the Liberty Memorial, to which the finishing touches were applied early in 1926. It was imagined that the art museum and the Kansas City Art Institute would be housed separately on opposite long sides of the dramatic promontory, with its spectacular views to the north, east, and west. Adorned with modern temples, dedicated to immortality and freedom, its steep sides shaded by woods, the site would have been something of a midwestern Acrop-



William Merritt Chase, American, 1849–1916
Portrait of William Rockhill Nelson, 1907
 Oil on canvas
 60 x 50¼ inches (152.4 x 127.6 cm)
 Gift of William Rockhill Nelson [34-316]

olis. But the question of where to build "Nelson's art gallery" was answered differently in January 1927 when Irwin Kirkwood volunteered to surrender Oak Hall—the Nelsons' baronial mansion at Forty-fifth Street and Rockhill Road—so the house might be demolished, the land ceded to the city, and the art museum erected on the crest of another of Kansas City's imposing hillsides. The minutes of the Nelson Trustees' meeting on January 29, 1927, record their pleasure at and approval of Kirkwood's



Portrait of Mary McAfee Atkins
Black and white photograph
Museum archives

proposal, which was forwarded to City Hall for ratification.

On July 11 of the same year the executors of the estate of Mary McAfee Atkins (1836–1911), who had left money in trust “for the erection of a building to be maintained and used as a Museum of Fine Arts,” informed the Nelson Trust that they wished to join forces. It was their desire, they said, that the Mary Atkins Museum of Fine Arts be built alongside the William Rockhill Nelson Gallery of

Art on the Oak Hall site that had been dedicated to that purpose. The University Trustees’ ready acceptance of this plan was facilitated not a little, one assumes, by the fact that Herbert V. Jones was a member of both boards: he was one of two Atkins Trustees, and one of three of Nelson’s University Trustees. Surely neither Jones’s dual trusteeship nor the merger of interests was accidental, but had been settled upon long before Mrs. Kirkwood’s death. The exact circumstances of this arrangement may never be known. In any event, it was obvious to all that Kansas City should have but one art museum and thereby avoid the crosstown rivalry of competing institutions, like that which alienated the two museums of San Francisco for so many years.

A few weeks later, on August 29, 1927, Irwin Kirkwood died unexpectedly while vacationing in Saratoga Springs, New York. His death seems to have galvanized the Trustees’ determination to move forward with plans for the building, for Mrs. Kirkwood’s will instructed that upon the death of her husband the entire contents of Oak Hall were to be dispersed and the proceeds added to the “building fund.” This endowment, distinct from the Nelson Trust, had been established by William Rockhill Nelson’s widow, Ida, and his lawyer, Frank Rozzelle, who by their last testaments directed that all their personal goods, effects, and properties were to be liquidated and nearly all the proceeds set aside for the construction and refurbishment of a museum that would house the collection one day formed by the Nelson Trust. And by the terms of Irwin Kirkwood’s will, he too would add \$250,000 to the building fund from the sale of property and possessions and the simple transfer of bank funds.

By the end of 1927 the Trustees thus found themselves deeply engaged in the business of selling off everything from bulls to diamond brooches as the multifarious holdings and investments of the Nelsons and Kirkwoods were

converted to cash. From the contents of Oak Hall the Trustees selected, in January 1928, a few works which they had been advised would be suitable for the collection of the museum-to-be. It is alarming that these selections did not include Claude Monet's *View of Argenteuil*, *Snow* or Camille Pissarro's *Poplars*, *Sunset at Eragny*, modern works that were, in the end, retained for the collection. Everything else was sold to the Los Angeles-based Loews' Cinema Company and resold by them to the Woolf/Lighton family of Kansas City for exactly one dollar, for use in the decoration of the lobbies of one of Loews' newest movie palaces, the Midland Theater at 1228 Main Street. The material deemed appropriate for such a purpose—chandeliers, huge pieces of Louis XV-style furniture, reproduction Boulle clocks, and dreadful late-nineteenth-century French salon paintings—can still be seen there today. The remainder, comprising household furnishings and goods of every conceivable description, was sold to the public over a period of several days in the spring of 1928. This open-air bazaar on the sweeping lawns of Oak Hall, supervised by the Junior League, must have been the greatest "garage sale" in local history.

Finally in October 1928 the Supreme Court of the State of Missouri handed down a decision in favor of the University Trustees in the case brought against them by the owners of the *Kansas City Journal-Post*. At last they could proceed with the formation of an art collection. Announcement of the settlement simply exacerbated the flood of correspondence and telephone calls from individuals and businesses alike who wished either to be employed by, represent, or sell works of art to the Nelson Trust. All were turned away with the explanation that plans for the building had not yet been finalized, and that the Trustees were not ready to consider the acquisition of artworks. At their meeting of October 31 the Trustees discussed but de-

cided against the imminent hiring of a director. There seemed to be no need for one "until he could function," which is to say not until some sort of building and collecting were underway. Eventually construction did commence, on July 16, 1930, nine months after the great crash of the Wall Street stock market. Designed by the Kansas City firm of Wight and Wight, the classical building of Indiana limestone—seamlessly integrating the Nelson Gallery with the Atkins Museum—rose swiftly throughout the early years of the Depression and was virtually complete by the spring of 1932, though much remained to be done by way of finishing and fitting out the public areas of the interior. Today the exterior aspect is more or less identical to the original, for there have been neither changes to the structure per se nor the addition of any sort of wing.

The business of buying art had begun in April 1930 when the Trustees voted to purchase a batch of run-of-the-mill British portraits from the Yunt Art Galleries (now defunct) of Kansas City. Taking as their model an all-around museum such as the Museum of Fine Arts, Boston, the Trustees declared that the scope of the collection should not be limited to any specific phase or period of art. Articulating at least a theoretical belief in the equal validity of the arts of all people and times, they intended to spread their nets wide and draw in a bounty from around the world. To their very great credit, they earlier had realized that in the absence of a professional staff, advisers would be needed to help them make some sense of the international art market—disrupted by the onset of international economic contraction—and to analyze the flood of material being offered for sale from the four quarters of the globe. First to be engaged was Harold Woodbury Parsons, an adviser to the trustees of the Cleveland Museum of Art on the purchase of European works of art. He was retained



The Nelson-Atkins Museum of Art: View from the South Lawn

for the same purpose by the Nelson Trust, and his influence was almost immediately felt with the dispatch to Kansas City of paintings by such artists as Titian, Jean-François Millet, Goya, Bartolomé Estebán Murillo, and Rembrandt, from the London and New York dealers Agnew's, Knoedler, Durlacher, Sabin, and Duveen, among others.

In January 1931 the University Trustees appointed Langdon Warner, of the Fogg Art Museum, as "Oriental adviser," thus bringing on board expertise in Asian art, and in 1932 another Bostonian, Paul Gardner, was hired as the first director. To him fell the great responsibility of bringing some order to the rapidly growing collections and preparing the finished building for opening to the public. By that day, December 11, 1933, more than \$4 million had been spent on 4,539 works of art. These were displayed in thirty-six exhibition galleries and period rooms on both floors of the east wing of the building. Because the structure was very much larger than the immediate needs of the collection, the west wing—all those spaces, on both floors, enclosing Rozzelle Court—was left unfinished for

future growth. The gallery spaces of the first floor of the west wing were eventually finished in 1949, while the remainder of the more capacious second-floor spaces was not finished as galleries and filled with artworks until 1976.

Though interrupted by World War II, Gardner's directorship, which continued until 1953, witnessed spectacular growth in the collection. The bulk of Kansas City's fabled Asian collections was amassed during that period thanks to the scholarship, acumen, and reputation of Laurence Sickman. His association with the Nelson Trust had begun somewhat accidentally in 1931. Then, as a protégé of Langdon Warner, living in Peking on a Harvard-Yenching Fellowship, Sickman made his first rounds of the city's dealers as Warner sought works of every description for Kansas City. When Warner returned to the United States, his brilliant young friend was recommended to the University Trustees as someone who might conveniently carry on the work already begun. At first the board was attracted by the fact that Sickman's services were available to them at very little expense. Within a short while they realized

that fate had smiled on them in a most extraordinary way. As the galleries began to swell with the splendid works being forwarded from Peking to Kansas City, they determined that Sickman should join the museum's staff in a formal manner at the conclusion of his Harvard fellowship. In 1935 he became the first Curator of Oriental Art. By the end of the 1930s the collection contained many of the masterpieces of Chinese as well as Indian and Japanese art for which it is best known.

By the time Sickman himself became the director, in 1953, the Nelson-Atkins was well established as one of the major institutions of the country, with the foundations laid for practically all the different components of its wide-ranging collection. During Sickman's administration, emphasis continued to be put on acquisitions and exhibitions, rather than publications or conservation, for the staff remained small while the collection continued to grow with some rapidity. In 1977, when Sickman retired from the directorship, he was succeeded by Ralph T. Coe, since 1959 Curator of Painting and Sculpture. Coe's very wide range of interests had done much to inspire the activity of local collectors in a multiplicity of fields, and he had been responsible for acquisitions and exhibitions of all sorts. Surely the most important legacy of his curatorship and directorship is the addition of a number of Impressionist masterpieces to the collection—Monet's *Boulevard des Capucines* (colorplate, page 44), for example, or two splendid pastels by Edgar Degas (*Rehearsal of the Ballet* and *Little Milliners*), both formerly part of the renowned Havemeyer collection.

In 1982 Marc Wilson, Curator of Oriental Art, followed Coe as director. Under Wilson's leadership the museum has developed dramatically into a modern institution that recognizes its civic obligations to an ever more diverse constituency. When the first edition of the *Handbook* was offered to the public on opening day, the staff roster had

thirteen names (and three of these individuals—the art advisers—were not residents). Today there are 154 full-time and 381 part-time employees, including a curatorial staff of twenty-one and a conservation staff of ten (up from a grand total of one since 1973, when the *Handbook* was last published). Historic changes in the museum's administrative structure and general outlook are manifest in a distinguished agenda of research and publication, the origination of more exhibitions, a more prominent Education Department, phenomenal growth in general and corporate membership, and the invigoration of public services such as the bookstore and restaurant. In all sorts of ways the museum is now more directly engaged with its local community, the wider audience of several neighboring states, and the international world of scholarship.

The collection, too, has evolved notably during the Wilson administration, as will be evident to anyone who compares the present edition of the *Handbook* to the one published in 1973. Like that two-volume edition, this single-volume compendium illustrates only about 1,200 objects from the permanent collection of nearly 30,000 works. In each there appear many of the same works of art, of course, for a handbook is a cumulative record of experience, choices, and accomplishment. The masterpieces, like the beautiful and the simply worthy objects, have a staying power over time, but developments in scholarship and taste may bring previously neglected or underrated artworks to the fore while eliminating others from a publication like the present one. A quick survey of accession numbers, whose first two digits indicate the year of acquisition, will reveal that certain aspects of the collection have been augmented considerably during the last twenty years. Most conspicuous, perhaps, is the addition of many European paintings of the first order by such now-rare artists as Joachim Anthonisz. Wtewael, Jusepe

de Ribera, Jean-Baptiste-Siméon Chardin, J.-L.-A. Théodore Géricault, and Gustave Caillebotte. Still more numerous are the recently acquired American masterworks of the nineteenth and twentieth centuries, from those of Severin Roesen, Frederic Edwin Church, and John Singer Sargent to major canvases by Thomas Hart Benton, Robert Rauschenberg, and Philip Pearlstein. Surprising, too, for their variety and fine quality are the many objects purchased for and given to the department responsible for the arts of Africa, Oceania, and the Americas. The famous array of Asian art has gained scope and depth through bequests of much-needed Japanese art and through the selective purchase of objects in those categories of Chinese art that already were the best represented: painting, sculpture, ceramics, and furniture. The represen-

tation of Western decorative arts has been enhanced mainly through the acquisition of exceptionally fine eighteenth-century Continental ceramics, and has grown in dimension with a sampling of late-nineteenth- and early-twentieth-century furniture, glass, and metalwork. Scores of prints have been acquired, from superb examples of old masters such as Lucas van Leyden to those of contemporary artists such as Roger Shimomura. Thus the collection continues to expand in all directions, much as William Rockhill Nelson would have wanted it to do. At age sixty, the Nelson-Atkins Museum of Art does credit to the range of his vision and the depth of his respect for beautiful things.

Roger Ward
Curator of European Art

Notes for Use

This sixth and extensively revised edition of the *Handbook* makes free and unacknowledged use of all previous editions and of other museum publications, as cited on page 410.

The color reproductions in this *Handbook* do not illustrate only the museum's best-known treasures; rather, they are intended to supplement those in Ellen Goheen's popular book, *The Collections of the Nelson-Atkins Museum of Art* (1988). When published, that book was widely distributed, and in 1993 it was still available in the museum's bookstore. Forthcoming catalogues of various sub-collections—the Italian paintings, for example—will feature full-colorplates of all artworks in the museum's permanent collection.

Dimensions are rendered in both inches and centimeters. The measurement of the diameter only is recorded for some circular objects such as jade discs, tondo-shape reliefs, metal and ceramic bowls, plates, etc. Artworks of essentially two-dimensional format (paintings and scrolls, drawings, prints, textiles, screens, relief sculptures, metal and ivory plaquettes, enamels, stained-glass windows, etc.) are described in terms of height followed by width, with measurements taken down the left vertical edge and along the bottom. For three-dimensional objects of irregular height or width (freestanding sculptures, ceramic figures and many wares, figural and ornamental bronzes, etc.), only the greatest dimension is given. Height, width, and depth are recorded for all pieces of freestanding furniture and for those objects whose regular shapes are meaningfully described in three dimensions (sarcophagi, reliquaries, and boxes, for example).

The museum has no standardized style or method of assigning dates to works of art. For their information the compilers have relied on the records, practices, and opinions of the museum's individual curatorial departments; while the more eccentric forms of reporting have been eliminated, the present publication nonetheless includes a surprising variety of renderings. The following explanations are offered with the knowledge that similar designations may be differently used in other institutions:

- ★ Egyptian and many Asian artworks are characterized as products of a dynasty or dynastic-type period, and whenever possible are also assigned approximate or specific dates. The abbreviations "B.C." and "A.D." are used only in sections that include objects made both before and after the birth of Christ. While B.C. is used in connection with every object made at that time, A.D. is used with dates before the year 1000 in order to avoid ambiguity.
- ★ "Dated 1330," for example, indicates that there appears on the artwork itself a date (written, printed, painted, stamped, or inscribed) that is accepted as original to the artwork and therefore authoritative.
- ★ "1889," for example, indicates that while the artwork itself bears no date, documentation or some other form of external evidence confirms that it was accomplished in the stated year.
- ★ "1635–36," for example, indicates that while the artwork itself bears no date, documentation or some other form of external evidence confirms that it was begun in the earlier year and completed in the later year.
- ★ "Bears date 1649," for example, indicates that while the authenticity of the artwork itself is unquestioned, the date it carries was not necessarily applied by the artist to whom the work is attributed, nor, indeed, is it necessarily of comparable age.
- ★ "Dated to the reign of Kuang-shun (A.D. 951–53)," for example, indicates that while the artwork itself bears no date, documentation or some other form of external evidence confirms that it was accomplished during the reign of a particular ruler.
- ★ The use of "c." standing for *circa* (whose translation into English of "around" or "about" is ambivalent) varies from one department to the next. With reference to objects of some antiquity it is most often used to mean "approximately," whereas for artworks of more recent origin its use is much more restrictive. Degas's *Rehearsal of the Ballet*, for example, is dated "c. 1876,"

meaning that it can be assigned confidently to the stated year—plus or minus a year or so—on the basis of circumstantial evidence or stylistic comparison with other works documented to the same year.

- ★ The use of a slash indicates that while the exact date of execution is unknown, the artwork can be assigned confidently to the time frame that is more or less well defined by the stated years or even centuries. This time frame may be quite broad, as in “4th/5th century A.D.,” or narrowed to a single decade, as in “1160/70.” For Monet’s *Boulevard des Capucines*, which bears no date, the

date “1873/74” signifies that documentation or some other form of external evidence confirms that the painting was accomplished at some point during the two consecutive years of 1873 and 1874, but whether wholly in one or the other, or over an extended period comprising parts of both years, is unknown. Any designation incorporating a slash may be further qualified by combination with a “c.” for *circa*.

- ★ The absence of a date indicates that the relevant curatorial department offers none for the object beyond general period dates, life dates of an artist, etc.

COLORPLATES



African
Memorial Head of an Oba [87-7]
[see p. 84]



Melanesian
Bird Frieze [F92-8]
[see p. 89]



Mexican
Figural Urn [61-16]
[see p. 90]



Native American
Olla (Storage Jar) [50-73/8]
 [see p. 98]

Native American
Parfleche (Storage Bag) [31-125/4]
 [see p. 101]





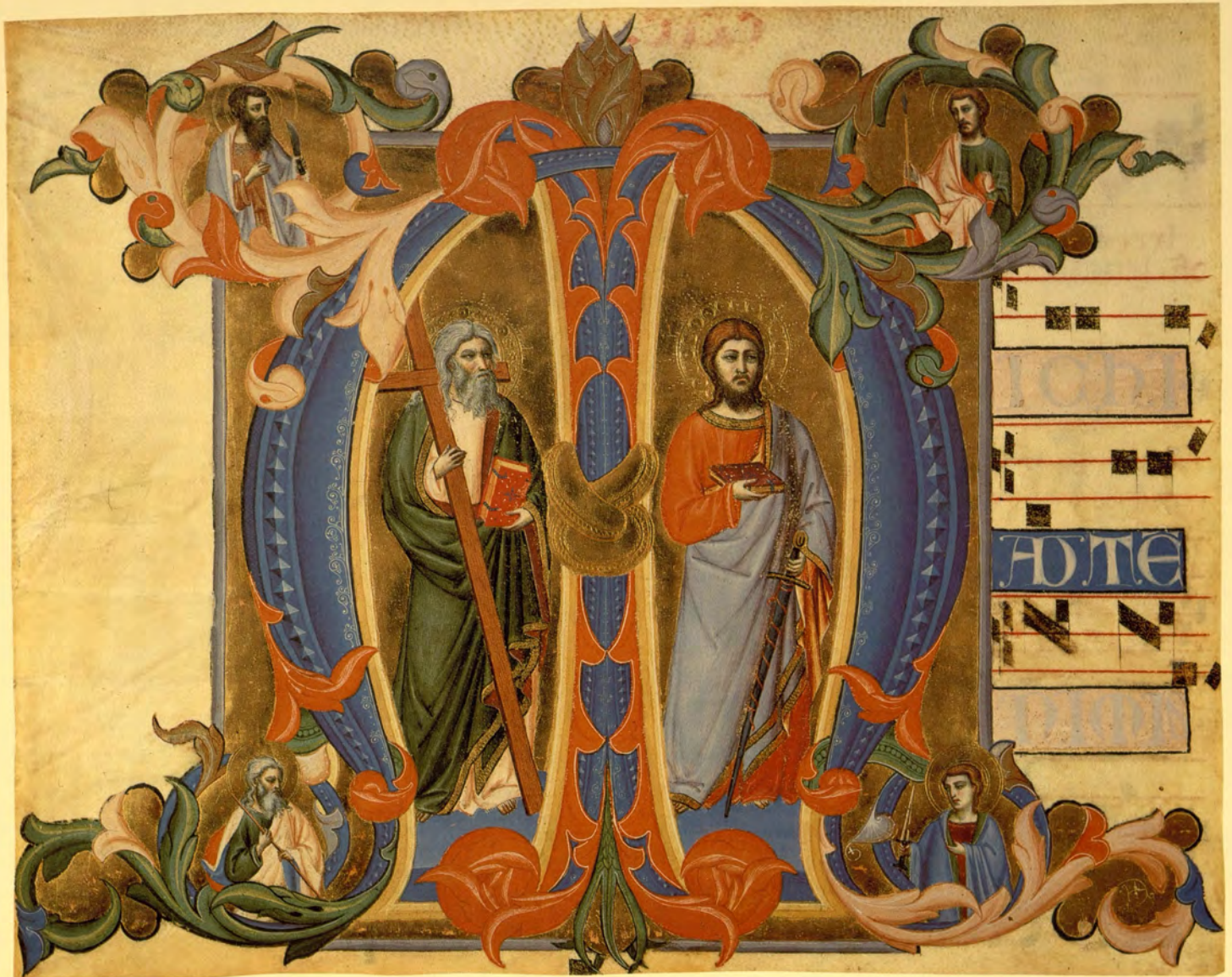
Egyptian
Head of Sesostrius III [62-11]
 [see p. 112]



Greek (Roman copy)
Heracles [46-37]
 [see p. 119]



Roman
Necklace of Coins Bearing Imperial Portraits [56-77]
[see p. 123]



Attributed to Don Silvestro dei Gherarducci

Initial "M" with Saints Andrew and Matthew(?) [F61-14]

[see p. 137]



Attributed to the workshop of the Boucicaut Master
King David as Psalmist [34-303/1]
 [see p. 139]

Petrus Christus

The Holy Family in a Domestic Interior [56-51]
 [see p. 140]



German
The Disrobing of Christ [33-1629]
 [see p. 141]



Léonard Limousin
The Crucifixion [31-106]
 [see p. 152]



Italian
Dish with Scene of Saint John the Baptist in the Wilderness [43-39/8]
[see p. 152]



Agnolo di Cosimo di Mariano, called Bronzino

Portrait of a Young Man [49-28]

[see p. 153]



Nicholas Hilliard

Portrait of George Clifford, Third Earl of Cumberland [F58-60/188]
[see p. 175]

Attributed to the workshop of Hubert Gerhard

Saint John the Evangelist and Saint Jude [59-71/1,2]
[see p. 156]





Joachim Anthonisz. Wtewael
The Martyrdom of Saint Sebastian [F84-71]
 [see p. 159]



Attributed to Adriaen de Vries
Hercules, Deianeira, and Nessus [44-53]
 [see p. 159]



Michelangelo Merisi, called Caravaggio

Saint John the Baptist [52-25]

[see p. 160]



Jusepe de Ribera

The Martyrdom of Saint Lawrence [88-9]

[see p. 161]



Nicolas Poussin

The Triumph of Bacchus [31–94]

[see p. 164]



English
Charger with Scene of the Nativity [57-10]
 [see p. 176]



Jan Steen

Fantasy Interior with Jan Steen and Jan van Goyen [67–8]

[see p. 171]



David Willaume I

Covered Cup and Stand [F92-19/1 a-c]

[see p. 178]



Giovanni Antonio Canale, called Canaletto
The Clock Tower in the Piazza San Marco [55-36]
[see p. 183]



François Boucher

Landscape with a Water Mill [59-1]

[see p. 184]



Attributed to Charles Cressent
Chest of Drawers [65-19]
 [see p. 187]



Sèvres Porcelain Manufactory
Vase "Choisy" [90-36]
 [see p. 190]





J.-L.-A. Théodore Géricault
The Oath of Brutus after the Death of Lucretia [92–35]
 [see p. 199]

Joseph Wright of Derby
Sir George Cooke, Bart. [30–19]
 [see p. 192]



Claude Monet
Boulevard des Capucines [F72-35]
[see p. 206]

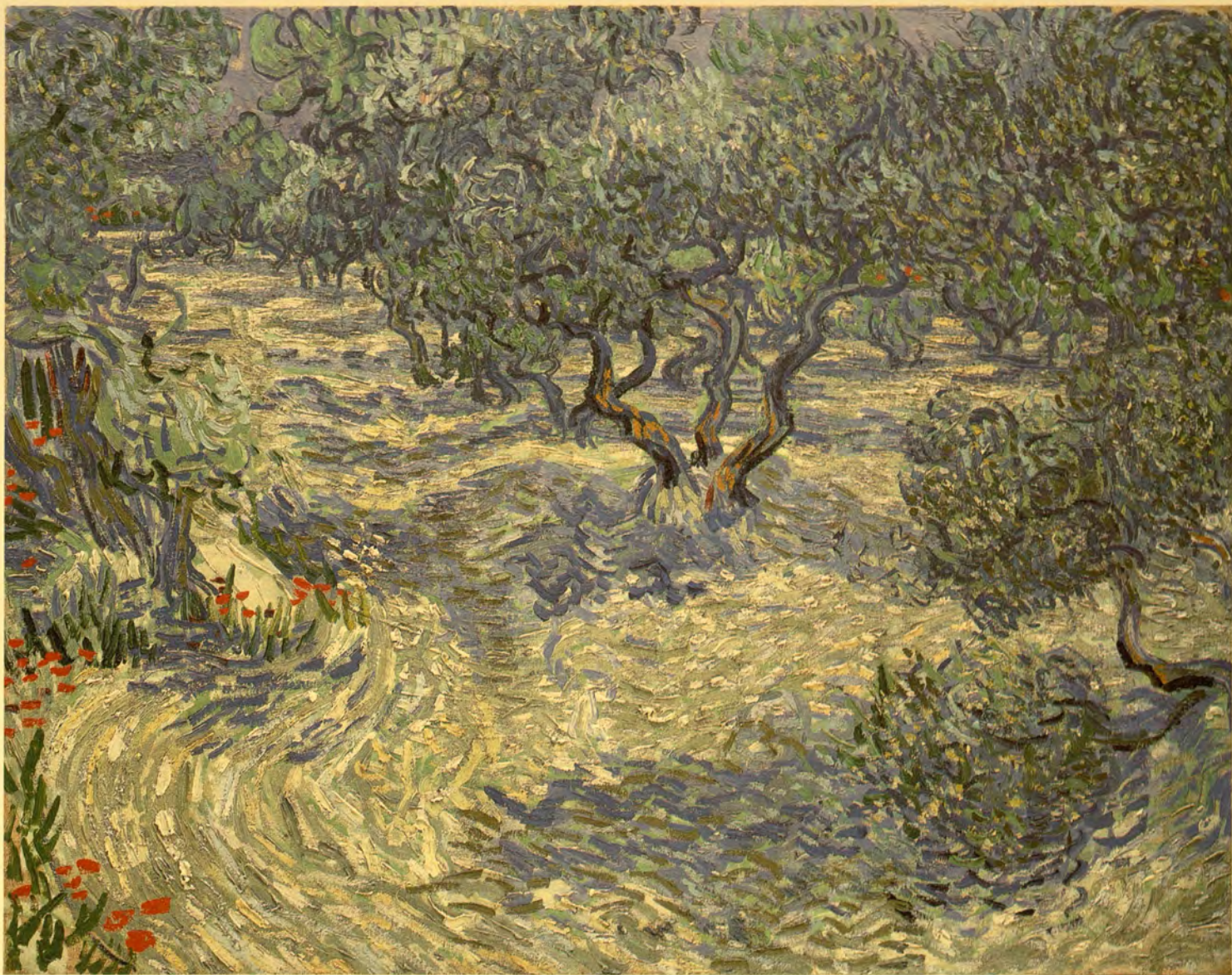


Gustave Caillebotte

Portrait of Richard Gallo [89-35]

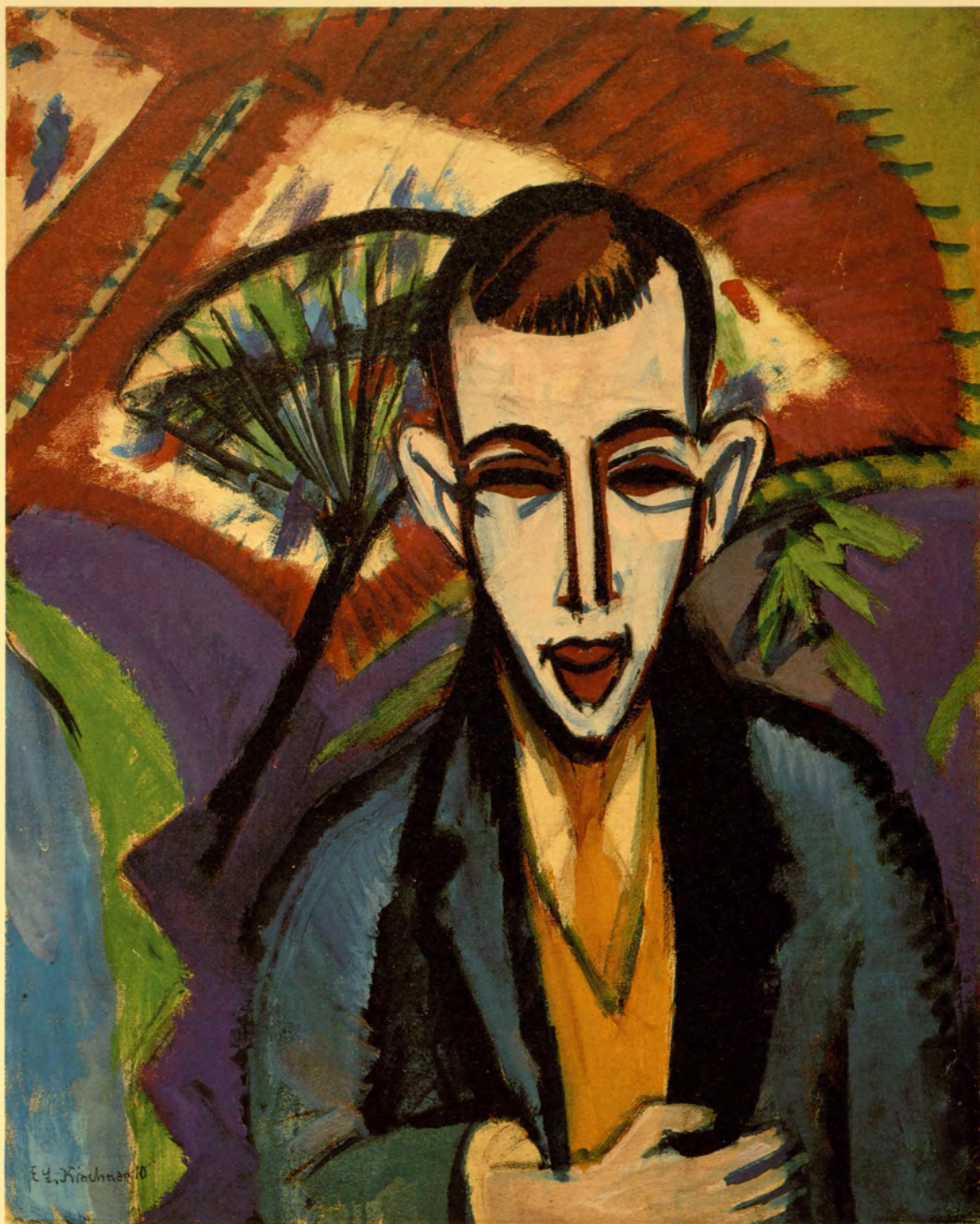
[see p. 210]





Vincent van Gogh
Olive Orchard [32-2]
 [see p. 211]

Anna Alma-Tadema
Interior of the Gold Room [81-30/86]
 [see p. 210]





Odilon Redon

Vase of Flowers [F76-1]

[see p. 217]

Wassily Kandinsky

Rose with Gray [F62-9]

[see p. 220]



Ernst Ludwig Kirchner

Portrait of the Poet Guthmann [54-88]

[see p. 215]



Severin Roesen

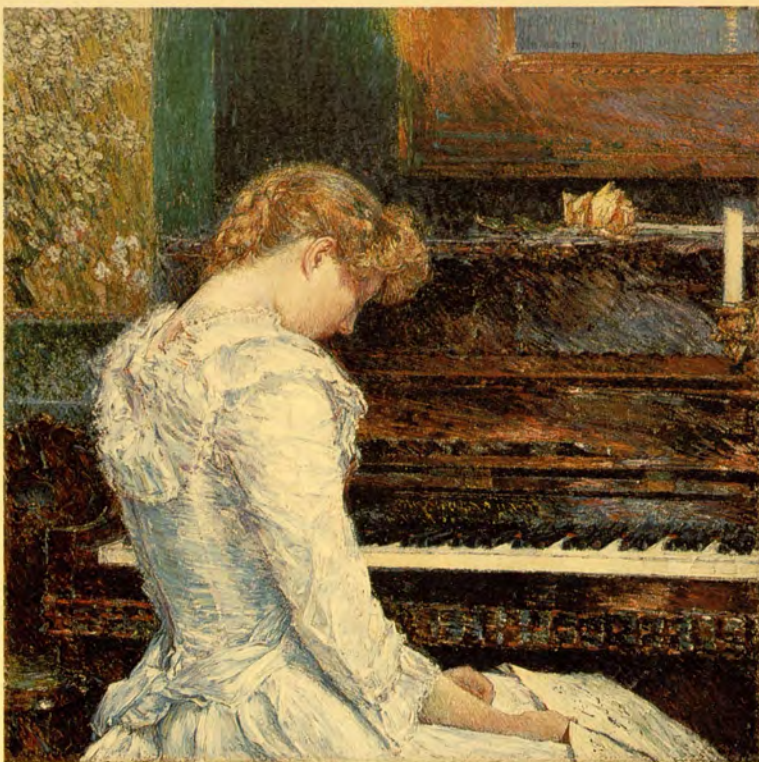
Two-Tiered Still Life [F91-58]

[see p. 234]



Winslow Homer
Gloucester Harbor [F76-46]
[see p. 236]





Childe Hassam
Sonata [52-5]
 [see p. 240]



John La Farge
Peonies Blowing in the Wind [F88-34]
 [see p. 239]

John Singer Sargent
Portrait of Mrs. Cecil Wade [F86-23]
 [see p. 238]

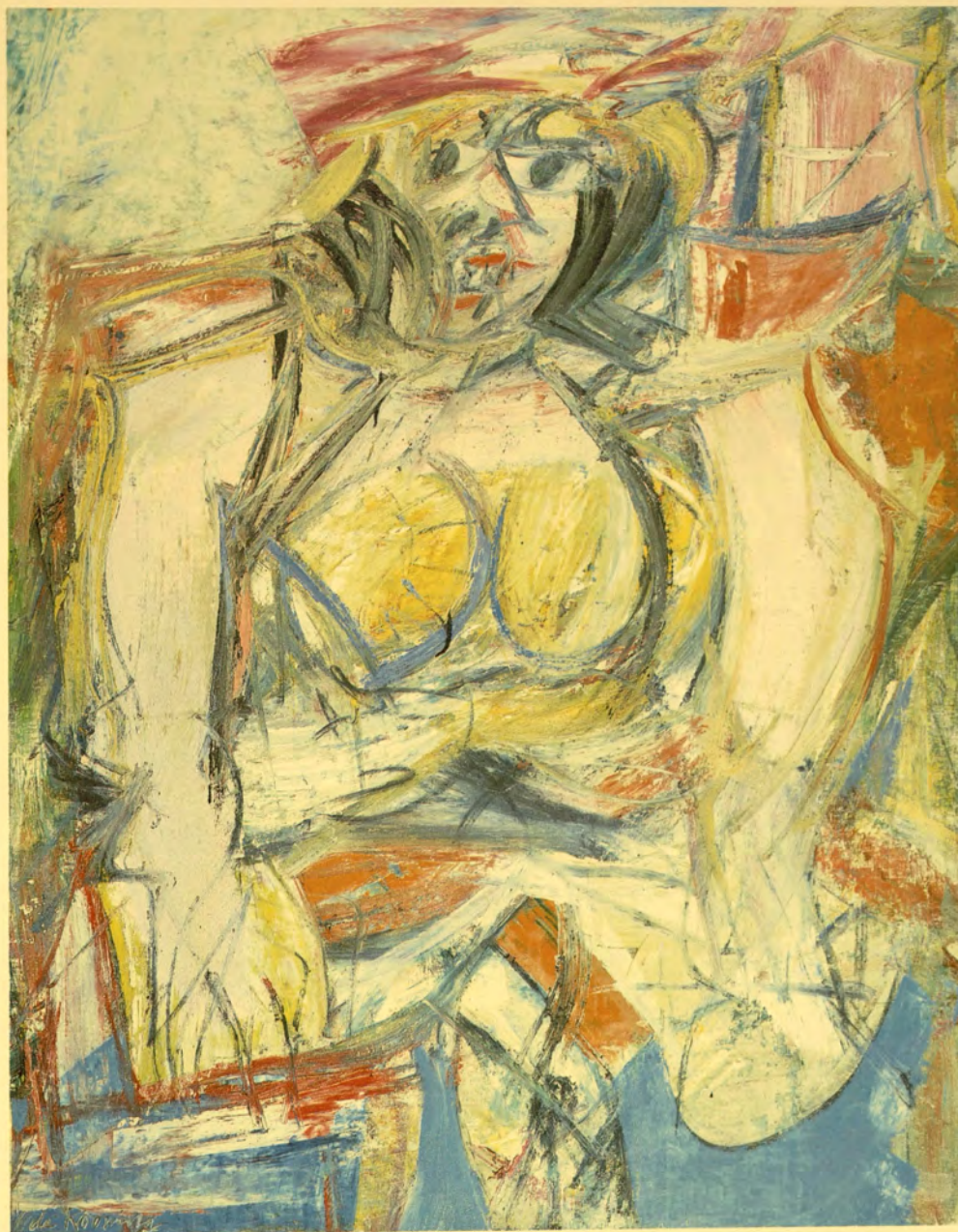


John Frederick Peto
Books on a Table [90-11]
 [see p. 242]

Marsden Hartley
Himmel [56-118]
 [see p. 245]

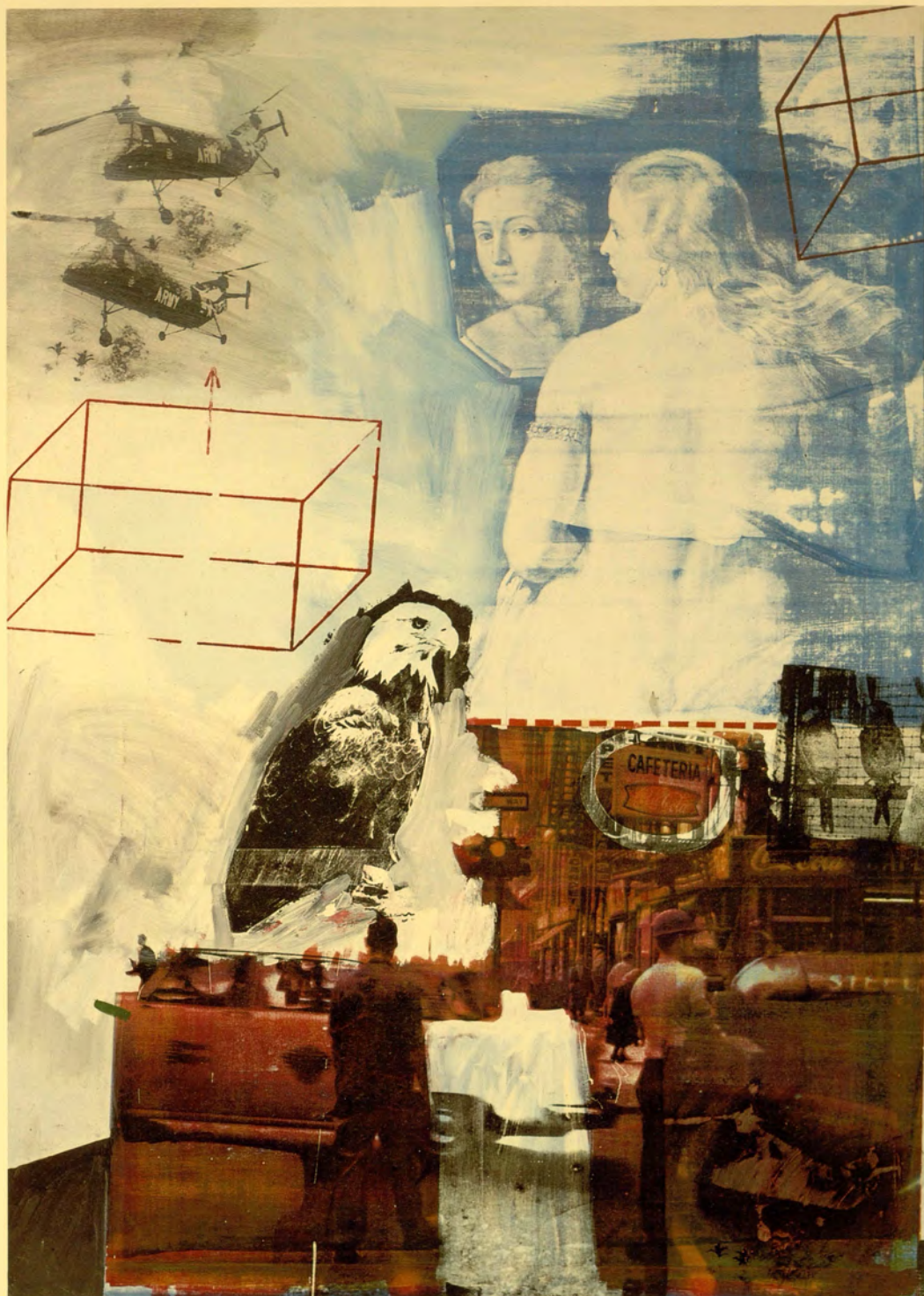


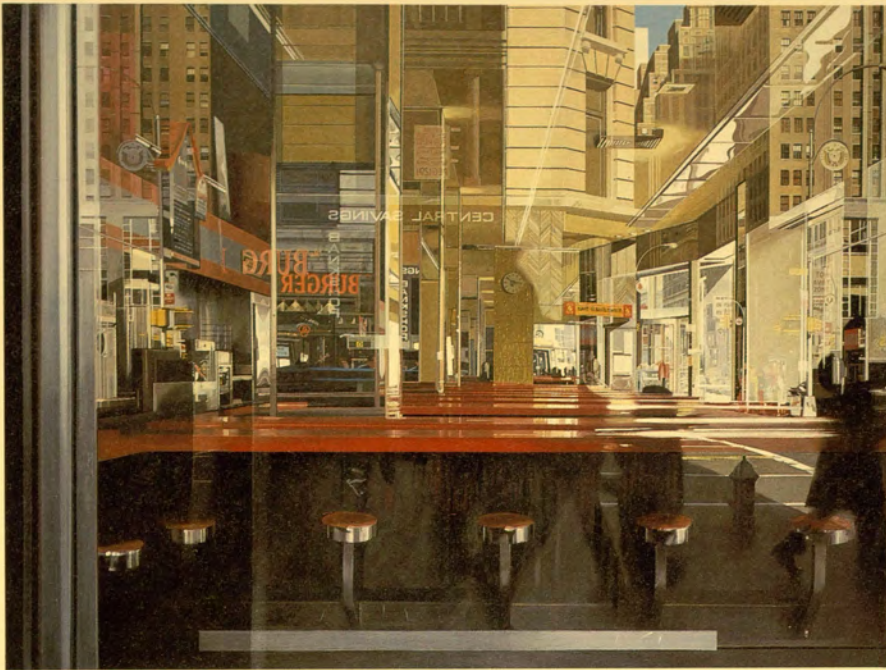




Willem de Kooning
Woman IV [56-128]
 [see p. 251]

Thomas Hart Benton
Persephone [F86-57]
 [see p. 248]





Richard Estes
Central Savings [F75-13]
 [see p. 259]

Philip Pearlstein
Two Models from the Other Side of the Easel [F87-25]
 [see p. 262]



Robert Rauschenberg
Tracer [F84-70]
 [see p. 255]

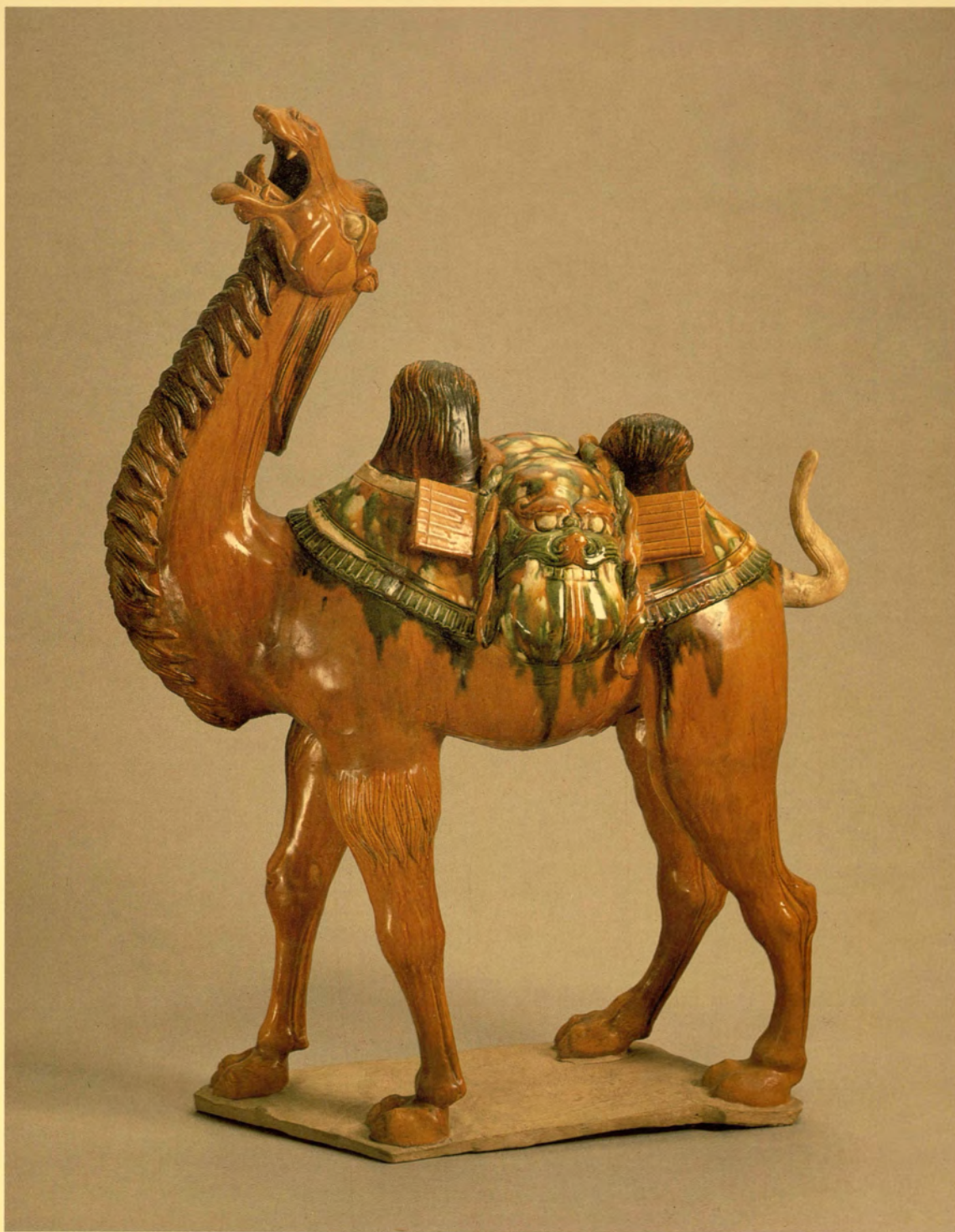


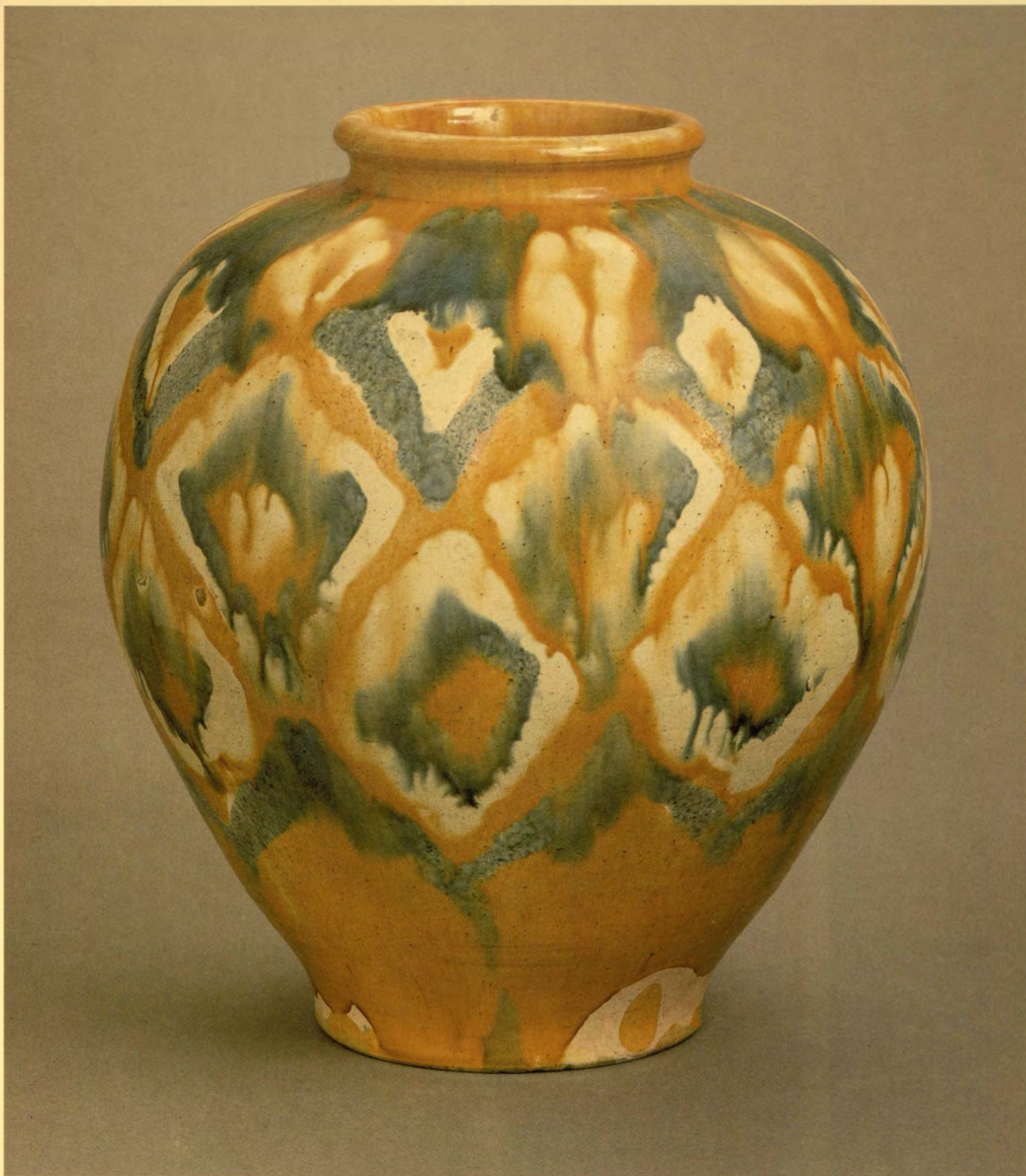
Chinese
Ritual Wine Vessel, type feng-hu [55-52]
[see p. 272]



Chinese
Bowl [56-72]
[see p. 338]

Chinese
Bactrian Camel with Packsaddle [F83-8/3]
[see p. 292]





Chinese
Jar [52-19]
[see p. 291]



Attributed to Li Ch'eng
A Solitary Temple amid Clearing Peaks [47-71]
[see p. 314]





Attributed to Ch'en Jung

Five Dragons [48-15]

[see p. 318]

Chinese

The Water and Moon Kuan-yin Bodhisattva [34-10]

[see p. 310]



Chinese
Pair of Vases [40-45/1,2]
[see p. 298]



Chou Ch'en

The North Sea (detail) [58-55]

[see p. 324]



Ch'iu Ying

Saying Farewell at Hsün-yang (section) [46-50]

[see p. 325]



Chinese
Library Table [64-4/5]
[see p. 345]



Chinese
K'ang Couch [F72-51]
[see p. 346]



Tung Ch'i-ch'ang

Landscape after Wang Meng [86-3/3]

[see p. 327]

Japanese

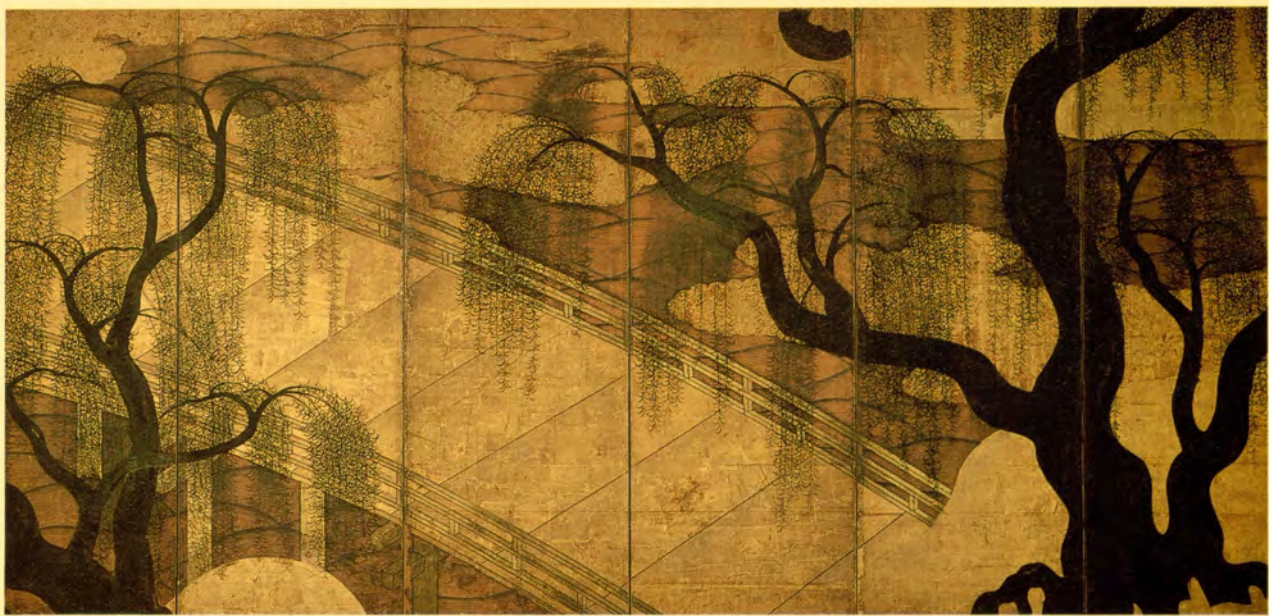
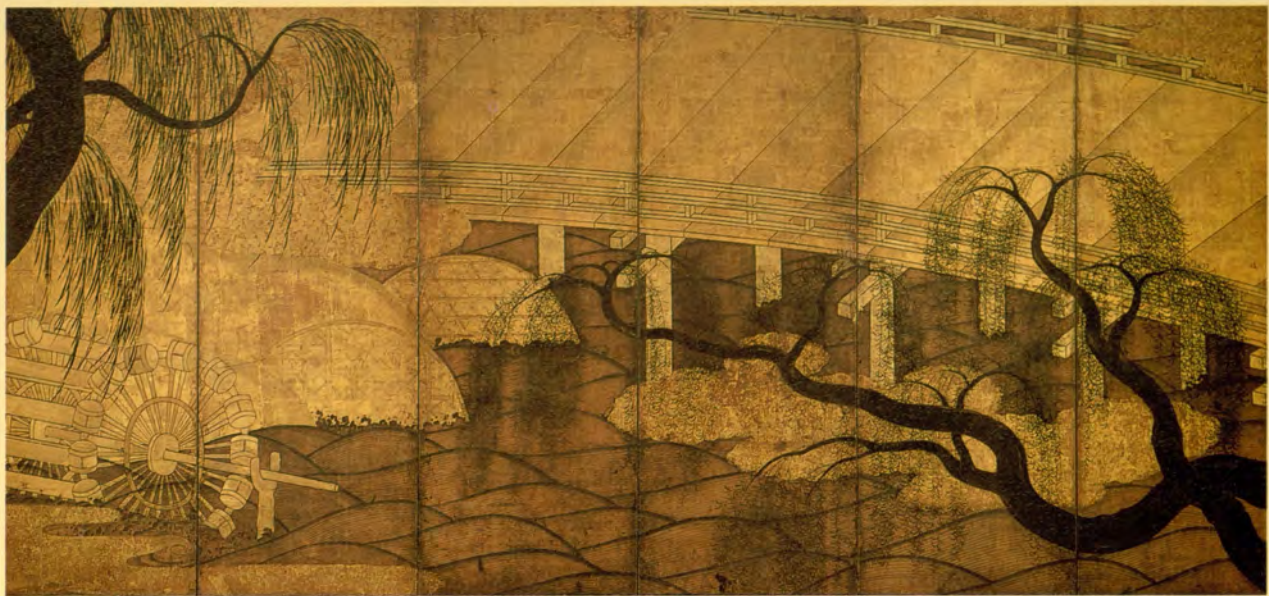
Shaka Triad with Sixteen Rakan [F86-27]

[see p. 358]





Japanese
Dish [64-28]
[see p. 351]



Japanese
The River Bridge at Uji [58-53/1,2]
 [see p. 359]



Izuka Tōyō

Tiered Writing Box [F78-23]

[see p. 373]

Katsushika Hokusai

Kinjuri Waterfall at Mount Kurokami [32-143/183]

[see p. 370]



Attributed to Lal

The Poet and the Prince [48-12/1]

[see p. 388]

Indian

Torso of a Buddha [45-15]

[see p. 377]



Indian

Karaiikkalammaiyyar, a Shaiva Saint [33-533]

[see p. 387]





Persian or Turkish
Candlestick [51-6]
[see p. 400]

'Abd Allah Musawwir
The Meeting of the Theologians [43-5]
[see p. 403]





Persian
Tapestry-Woven Medallion Rug [32-70]
[see p. 405]

I

The Arts of Africa,
Oceania, and the
Americas

Neither the early-day University Trustees nor the museum's small professional staff demonstrated much official interest in the visual records of the civilizations of Africa or of the diverse, multicultural people of the far-flung Pacific islands. It is entirely consistent with the standards of the time that they might have thought of such material as "primitive" or "tribal," and most likely would not have considered it art so much as artifact, better suited to the ethnological collection of a natural-history museum. Therefore it is not surprising that the African objects collected in the 1930s could hardly be described as more than trinkets. It was not until the late 1950s, in fact, that the first important African sculptures—two works from Benin—were acquired. These purchases were followed in 1965 by the acquisition of the magnificent Asante *Stool*, one of the masterpieces of the collection. In recent years, with purchases stimulated and complemented by gifts from private collectors, an admirable group of Central and West African sculpture and masks has been assembled with particular preference shown for the artistic traditions of the people of the modern-day states of Zaire, Congo, Gabon, Cameroon, Nigeria, Ghana, Ivory Coast, and Mali. The Bekom *Helmet Mask* and the Bena Lulua *Standing Figure* are typical of this pattern. Surely the most significant acquisition of recent years is the exceptional *Memorial Head of an Oba* (colorplate, page 21), a ritualistic sculpture, made at the zenith of the Benin kingdom, whose aesthetic and technical merits are equally compelling. While the collection is still limited in size and scope, and cannot yet be described as exhibiting a specialty, the wonderfully distinctive objects are lent a kind of unity by the high standard of quality to which they adhere.

The collection features only a modest number of works from Oceania, that vast area of the Pacific whose disparate

islands and archipelagoes are rather generally designated Melanesia, Micronesia, and Polynesia according to the ethnic and cultural affinities of their respective native peoples. Most of these objects have been given by discerning collectors whose interest in this field ran far ahead of the museum's. The handful of material made by the Maori people of New Zealand, who are Polynesians, includes a notably early lintel made of pigmented totara wood and haliotis shell. A miscellany of objects from the Sepik River basin of northern Papua New Guinea includes several masks of powerful design and skilled craftsmanship, a few bowls, an orator's stool, and a striking roof-peak ornament. From elsewhere in Papua New Guinea come some of the best items in the collection: a recently donated shield, for example, was made in the Green River area, while the Malagan carving with fabulous zoomorphic forms (colorplate, page 21) is a creation of the people of New Ireland. These holdings are complemented by a smattering of Asmat weaponry, from southwest New Guinea, such as spears, a shield, and a horn, which are especially exotic to Westerners because they were used for headhunting.

When the museum opened to the public on December 11, 1933, it incorporated a Department of the American Indian which, according to the first edition of the *Handbook*, could boast "a comprehensive group of objects from both the pre- and post-Columbian period, ranging geographically from Alaska to Peru. . . . Because of its proximity to Kansas City, the work of the Southwestern Indians is especially featured." This statement is misleading in more than one way, but particularly because the collection had little to show for the great Central and South American civilizations of the Mayans, Zapotecs, Mixtecs, Aztecs, and Incans until after the arrival of Ralph T. Coe, in 1959, as curator of painting and sculpture. Within a

short time a substantial number of pre-Columbian objects had been acquired by local collectors and others purchased outright for the museum's permanent collection. Some are true masterworks, like the Zapotec *Figural Urn* (colorplate, page 22) from Monte Albán in the Oaxaca Valley, Mexico, or the Chimu *Feather Mantle* from Chancay, Peru. Today the visitor will see a limited but informative sampling of ancient Peruvian pottery, for the most part stirrup vessels made of painted earthenware; Mayan pottery, including painted vessels, small-scale figures, and boldly modeled face masks; large Mixtec Guardian Figures; small figural carvings in stone and jade from Teotihuacán; and gold jewelry from Costa Rica and Peru.

If the Trustees of the 1930s did not attempt to acquire much in the way of pre-Columbian material, it is nonetheless true that their deliberately focused policy, favoring the art of the Native Americans of the Southwest—the

Anasazi, Hohokam, Zuni, Navajo, and Apache—yielded quick and impressive results. During the first three years of buying they amassed a distinguished array of baskets, earthenware vessels, items of clothing and personal adornment, masks, and blankets. These early purchases remain the core of the collection, especially the excellent suite of Navajo blankets and the superb *ollas* made over the course of an entire millennium. From the Great Plains came beautiful and characteristic works such as the Cheyenne *War Bonnet* and *Breast Plate* and the colorful Lakota *Parfleche* (colorplate, page 23). A masterpiece of Crow beadwork, a *Child's Shirt*, was donated in 1950. Thanks to more recent gifts and purchases, still reflecting the enthusiasms of Coe, the collection now offers a small but fine sampling of the arts of the Northwest Coast and Alaskan cultures, including wood and ivory carvings, baskets, masks, and furniture.

AFRICA



Memorial Head of an Oba, 16th century
Brass
Height: 9 ¹/₈ inches (23.2 cm)
Benin (Nigeria)
Purchase: Nelson Trust [87-7]*
[See colorplate, p. 21]



Warrior and Attendants Plaque,
16th/17th century
Brass
14 ³/₄ x 15 ¹/₂ inches (37.5 x 39.4 cm)
Benin (Nigeria)
Purchase: Nelson Trust [58-3]



Stool, 19th century
Wood and silver
14 ¹/₁₆ x 23 ¹/₂ x 13 ¹/₄ inches
(38.0 x 59.7 x 33.7 cm)
Asante (Ghana)
Purchase: Nelson Trust [65-5]



Helmet Mask, 19th century
Wood, human hair, resin, and fiber
Height: 13 inches (33.0 cm)
Yao (Mozambique and Tanzania)
Purchase: the George H. and
Elizabeth O. Davis Fund [F87-35]



Goli Mask: Kpan, 19th century
Wood
Height: 15¾ inches (40.0 cm)
Baule (Ivory Coast)
Gift of Mr. and Mrs. Morton I.
Sosland [79-56]



Standing Figure, 19th century
Wood with pigment
Height: 18¾ inches (47.6 cm)
Bena Lulua (Zaire)
Purchase [F84-50]



Female Mask, late 19th century
Wood, pigment, fiber, and hide
Height: 54½ inches (138.4 cm)
Songye (Zaire)
Purchase: the George H. and
Elizabeth O. Davis Fund [F92-18]



Standing Male Figure, 19th century
Wood
Height: 31¾ inches (80.7 cm)
Hemba (Zaire)
Gift of Mr. and Mrs. Morton I.
Sosland in honor of the fiftieth
anniversary of the Nelson-Atkins
Museum of Art [81-53]



Pair of Twin Figures (Male and Female),
early 20th century
Wood, pigment, fiber, shell, and beads
Height: 11 inches (27.9 cm), each
Yoruba (Nigeria)
Purchase: the George H. and
Elizabeth O. Davis Fund [F92-16/1,2]



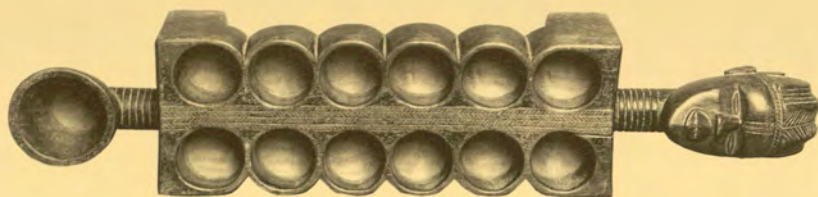
Seated Male Figure, early 20th century
Wood with pigment
Height: 49 inches (124.5 cm)
Urhobo (Nigeria)
Purchase: the George H. and
Elizabeth O. Davis Fund [F86-7]



Charm Figure, 20th century
Wood, earth, and ritual material
Height: 13 inches (33.0 cm)
Teke (Zaire and Congo)
Gift of Donald and Sally Tranin [F89-8]



Bowl, 20th century
Earthenware
Height: 6¾ inches (17.2 cm)
Sundi (Zaire)
Purchase: the George H. and
Elizabeth O. Davis Fund [F90-6]



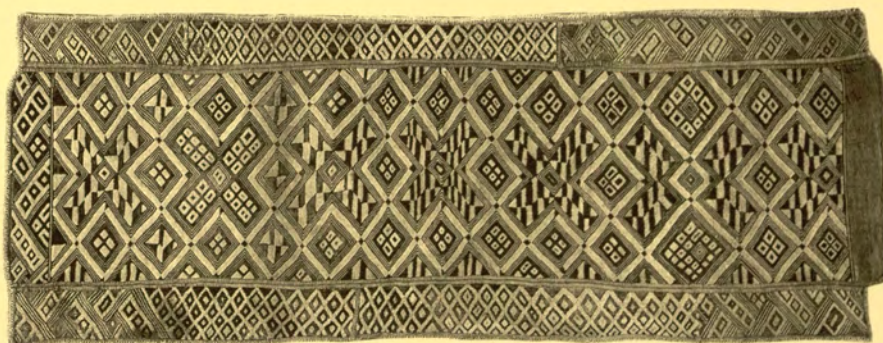
Game Board, 20th century
Wood with metal inlay
Length: 33½ inches (85.1 cm)
Dan (Ivory Coast)
Gift of Mr. and Mrs. Morton I. Sosland [80-50/1]



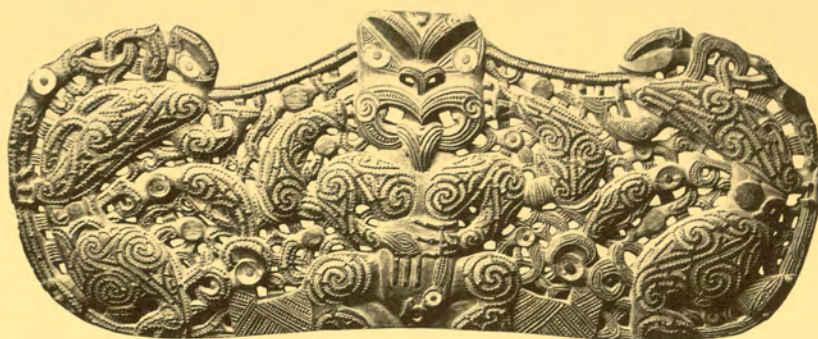
Helmet Mask, 20th century
Wood
Height: 13⅞ inches (34.7 cm)
Bekom (Cameroon)
Gift of D. J. and L. W. Welling [75-66]



Anthropomorphic Vessels, 20th century
Earthenware
Height: 9¾ inches (24.8 cm);
11 inches (27.9 cm)
Mangbetu (Zaire)
Purchase: the George H. and
Elizabeth O. Davis Fund [F90-8/1,2]



Woman's Overskirt, 20th century
Raffia cloth
Length: 58½ inches (148.6 cm)
Shoowa (Zaire)
Purchase: the George H. and
Elizabeth O. Davis Fund [F91-29]



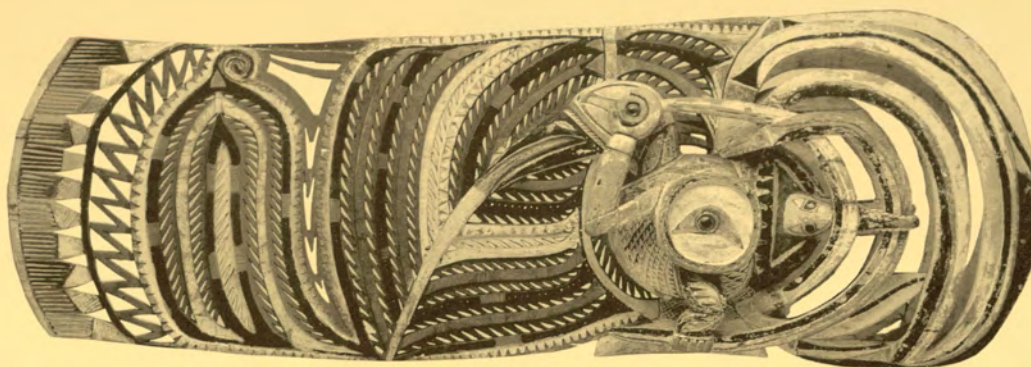
Lintel, 18th century
Wood with shell
Length: 40¼ inches (102.2 cm)
Polynesia, Maori (New Zealand)
Gift of Mr. and Mrs. Morton I. Sosland [76-57]



Minja Figure, 20th century
Wood with pigment
Height: 57½ inches (146.1 cm)
Melanesia, Nukuma
(Papua New Guinea)
Gift of Dr. and Mrs. Nathan
Greenbaum [F87-37/3]



Shield, 20th century
Wood with pigment
Height: 65¼ inches (165.7 cm)
Melanesia, Green River
(Papua New Guinea)
Gift of Dr. and Mrs. Nathan
Greenbaum [F87-37/2]



Bird Frieze, 20th century
Wood, pigment, and opercula
Length: 50½ inches (128.3 cm)
Melanesia, New Ireland
(Papua New Guinea)
Gift of Mr. and Mrs. Morton I.
Sosland [F92-8]
[See colorplate, p. 21]



Painted Bark Cloth, 20th century
Bark cloth with pigment
33¼ x 46½ inches (84.4 x 118.1 cm)
Melanesia, Lake Sentani (Irian Jaya)
Gift of Mr. and Mrs. Morton I.
Sosland [F91-65]

THE AMERICAS



Anthropomorphic Mortar,
10th/5th century B.C.
Jade
Length: 3 1/2 inches (8.9 cm)
Olmec (Mexico)
Purchase: Nelson Trust [70-32]



Stimup Spout Vessel, 1st/5th century A.D.
Painted earthenware
Height: 9 1/2 inches (24.1 cm)
Moche (Peru)
Purchase: Nelson Trust [47-27/1]



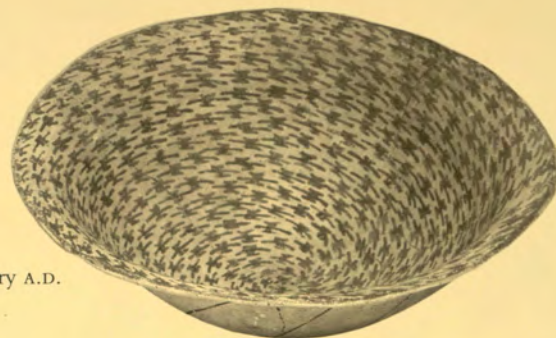
Vase, 8th century A.D.
Slateware (incised earthenware)
Height: 7 3/4 inches (19.7 cm)
Maya (Mexico)
Gift of Mr. Peter I. Hirsch [67-41]



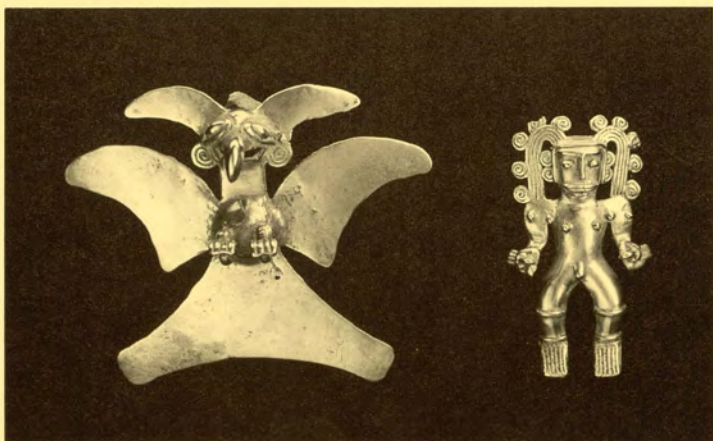
Figural Urn, 6th/7th century A.D.
Earthenware with traces of paint
Height: 7 3/4 inches (19.7 cm)
Zapotec, Monte Albán (Mexico)
Purchase: Nelson Trust [61-16]
[See colorplate, p. 22]



Palma, 7th/10th century A.D.
Volcanic stone
Height: 32 inches (81.3 cm)
Vera Cruz (Mexico)
Purchase: Nelson Trust [49-47]



Flare-Rimmed Bowl, 8th/9th century A.D.
Painted earthenware
Diameter: 13 inches (33.0 cm)
Hohokam (Arizona)
Purchase: acquired through the generosity of
Mr. and Mrs. Henry I. Marder [F87-12]



Eagle and Figural Pendants,
8th/16th century
Gold
Height: 3 3/4 inches (9.5 cm);
3 inches (7.6 cm)
Diquis Zone (Costa Rica)
Purchase: Nelson Trust [52-17,18]

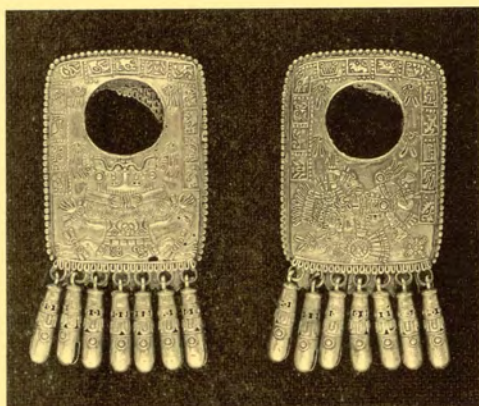


Standing Warrior Priest, 8th/10th century A.D.
Painted earthenware
Height: 12 1/2 inches (31.8 cm)
Maya, Guaymil Island (Mexico)
Purchase: Nelson Trust [61-77]

Feather Mantle, 13th/14th century
Feathers and cotton
45 x 44½ inches (114.3 x 113.0 cm)
Chimu (Peru)
Purchase: Nelson Trust [60-79]



Bowl, 11th/15th century
Painted earthenware
Diameter: 11¼ inches (28.6 cm)
Mogollon, Mimbres (New Mexico)
Purchase: Nelson Trust [62-21/10]



Pair of Earrings, 13th/14th century
Gold
Height: 3⅜ inches (8.1 cm), each
Aztec or Mixtec (Mexico)
Purchase: Nelson Trust [62-37/1,2]

Olla (Storage Jar), 11th/13th century
Painted earthenware
Height: 19 inches (48.3 cm)
Anasazi, Socorro (New Mexico)
Purchase: acquired through the
generosity of Mr. and Mrs. Henry I.
Marder [F88-10]





Vessel in the Form of a Conch Shell, 13th/16th century
 Earthenware
 Length: 10¼ inches (26.0 cm)
 Mississippian (Pemiscot County, Missouri)
 Purchase: Nelson Trust [32-73/19]



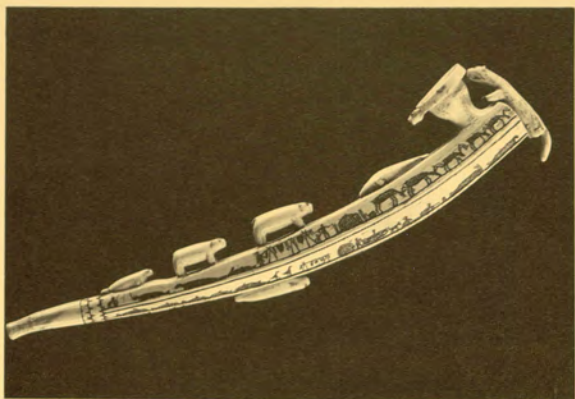
Bowl, 14th century
 Painted earthenware
 Diameter: 9½ inches (24.1 cm)
 Anasazi, Four-Mile Polychrome (Arizona)
 Gift of Donald D. Jones in memory of his
 parents, Sylvan and LaRue C. Jones [F82-53/1]



Plaque with Double-Headed Serpent,
 14th/15th century
 Wood with mosaic of turquoise
 and shell
 Height: 4¼ inches (10.8 cm)
 Mixtec (Mexico)
 Purchase: the Elmer Pierson
 Foundation [F66-36/23 a]



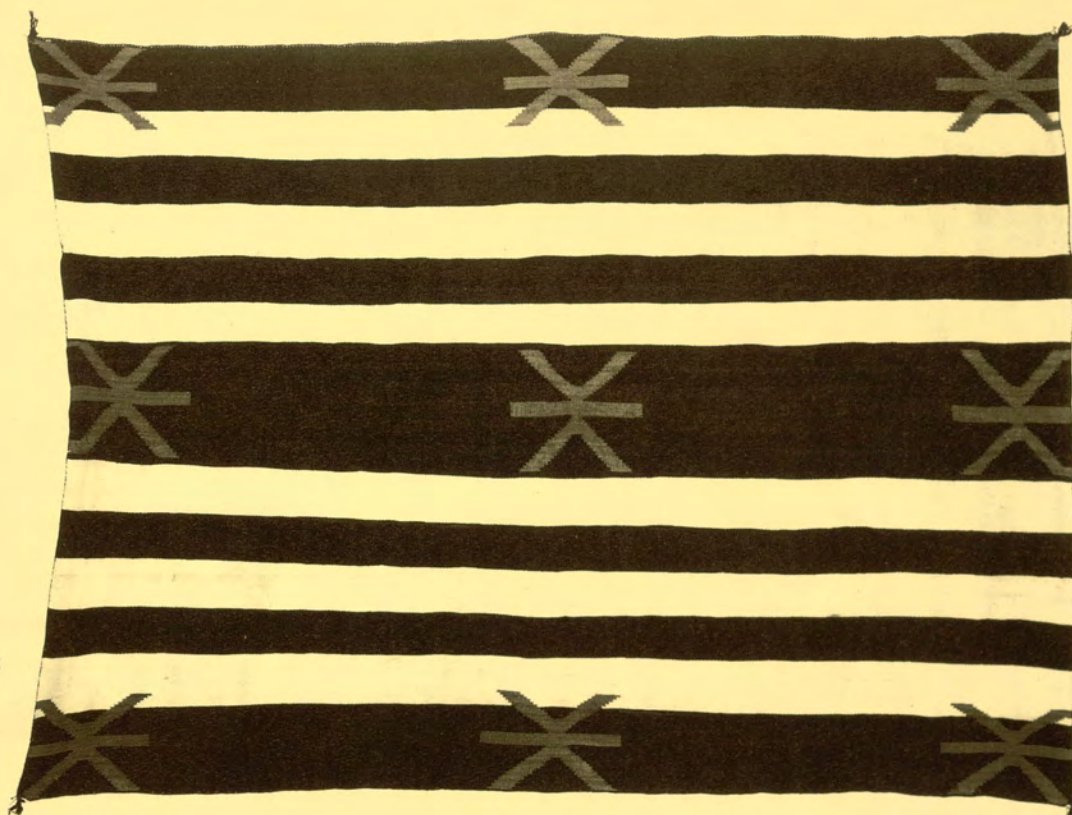
Olla (Storage Jar), 1770/80
 Painted earthenware
 Diameter: 19½ inches (49.5 cm)
 Cochiti Pueblo (New Mexico)
 Purchase: Nelson Trust [33-1140]



Pipe, 18th century
Ivory and pigment
Length: 12 inches (30.5 cm)
Eskimo (Alaska)
Purchase: Nelson Trust [31-125/15]



Basket, 19th century
Fiber
Height: 21 ¼ inches (54.0 cm)
Western Apache (Arizona)
Purchase: Nelson Trust [33-1312]



Second-Phase Chief's Blanket, c. 1855/65
Cochineal-dyed and natural wools
54 x 72 inches (137.2 x 182.9 cm)
Navajo (Arizona)
Purchase: Nelson Trust [33-1432]



Bandolier Bag, inscribed *Joseph Lan/tre*
Nov. 11, 1850

Woolen trade cloth, cotton, beads,
and silk ribbon

Length: 38¾ inches (98.4 cm)

Ojibwa or Minnesotan
(Western Great Lakes)

Gift of J. Wilson Nance and Martha
T. Nance in honor of Mr. and Mrs.
Reginald G. Thomson [77-26/1]



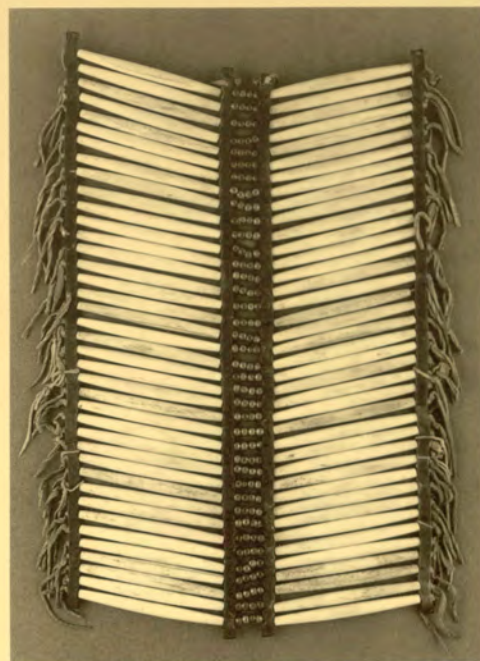
Basket, 19th century

Fiber

Diameter: 16½ inches (41.9 cm)

Hupa (California)

Purchase: Nelson Trust [33-1338]



Breast Plate, late 19th century

Bone, leather, and brass

17¼ x 11¼ inches (43.8 x 28.6 cm)

Cheyenne (Northern Plains)

Purchase: Nelson Trust [33-1209]



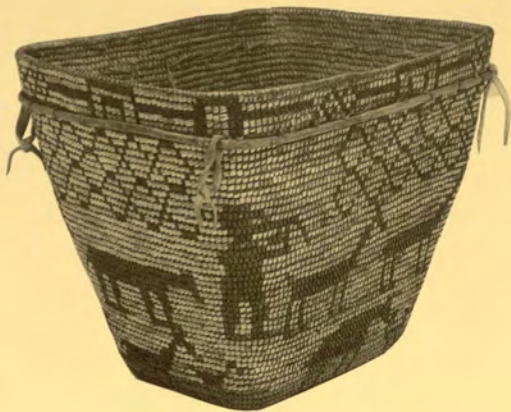
Dagger, 19th century

Wood, shell, copper, and string

Length: 15¼ inches (38.7 cm)

Tlingit (Alaska)

Purchase: Nelson Trust [31-125/5]



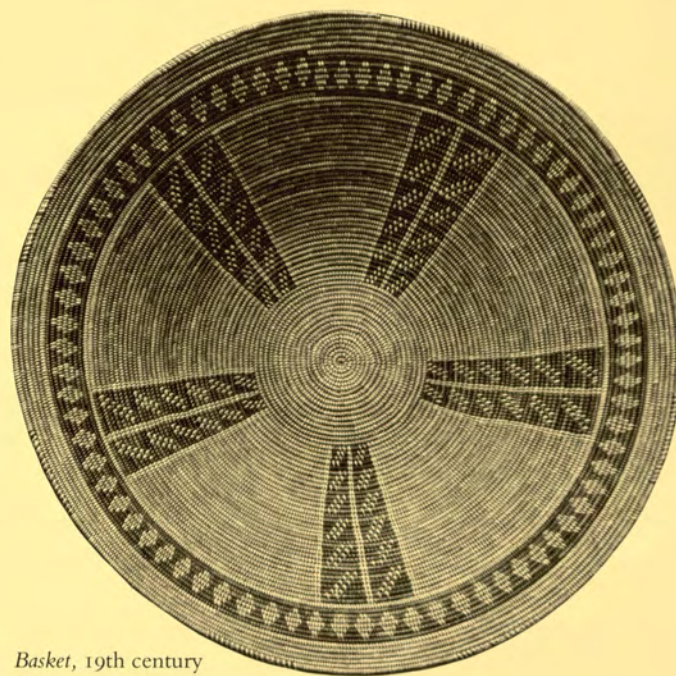
Basket, 19th century
Fiber
Height: 12 inches (30.5 cm)
Chilcotin (British Columbia)
Purchase: Nelson Trust [33-1261]



Raven Rattle, 19th century
Wood with paint
Length: 11 inches (27.9 cm)
Tlingit (Alaska)
Gift of Mrs. Frederic James [61-74]



Mask, 19th century
Wood, feathers, and pigment
Height: 15 inches (38.1 cm)
Eskimo (Alaska)
Purchase: Nelson Trust [31-125/61]



Basket, 19th century
Fiber
Diameter: 20¼ inches (52.7 cm)
Chumash (California)
Purchase: Nelson Trust [31-125/127]



Serape Blanket, c. 1865/70
Commercial three-ply Germantown wool
69¼ x 52¼ inches (177.2 x 132.7 cm)
Navajo (Arizona)
Purchase: Nelson Trust [33-1431]



Olla (Storage Jar), 1850/75
Painted earthenware
Diameter: 11½ inches (29.2 cm)
Zuni Pueblo (New Mexico)
Gift of Mrs. Frank Paxton in memory of
Frank Paxton, Sr. [R56-16/326]



Medicine Bundle Wrapper, c. 1870
Buckskin, quills, horsehair, and feathers
42⅞ x 29⅞ inches (108.9 x 75.9 cm)
Lakota (Northern Plains)
Gift of Donald D. Jones in memory
of his mother, LaRue C. Jones [81-66]



Basket, 19th century

Fiber

Diameter: 15 $\frac{3}{4}$ inches (40.0 cm)

Yokuts, Kern River (California)

Purchase: Nelson Trust [33-1324]



Olla (Storage Jar), c. 1875

Painted earthenware

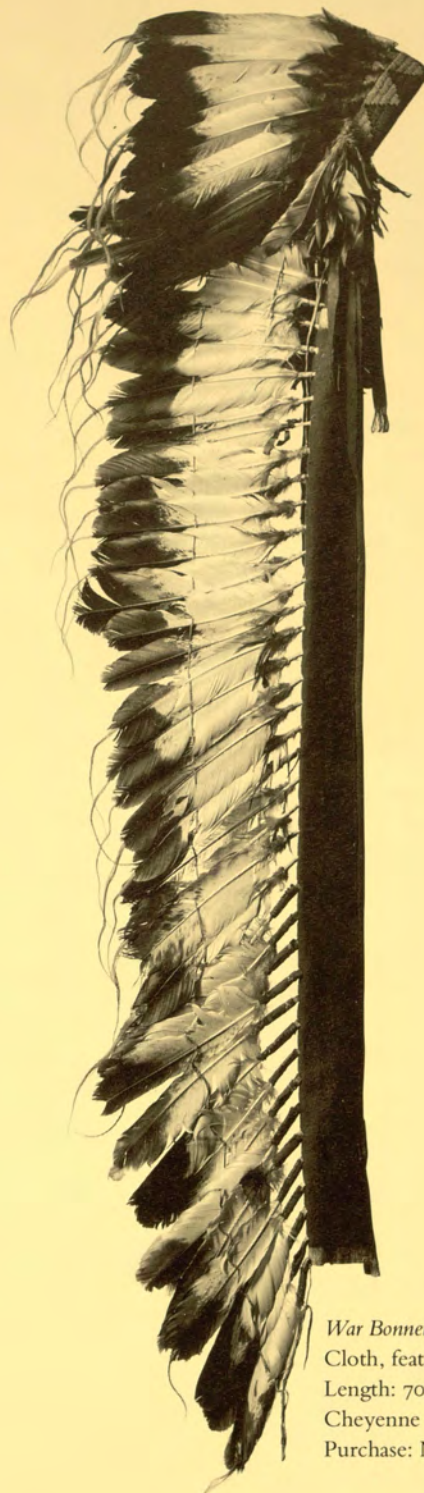
Height: 12 inches (30.5 cm)

Acoma Pueblo (New Mexico)

Gift of Daniel R. Anthony III and

Mrs. Eleanor Anthony Tenney [50-73/8]

[See colorplate, p. 23]



War Bonnet, c. 1880

Cloth, feathers, beads, and horsehair

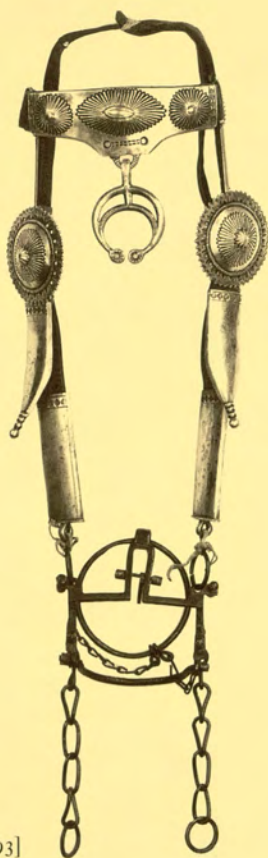
Length: 70 inches (177.8 cm)

Cheyenne (Northern Plains)

Purchase: Nelson Trust [31-125/38]



Spirit Doll, late 19th century
Wood, cloth, metal, leather, beads, and hair
Height: 10½ inches (26.7 cm)
Delaware (Eastern Woodlands tradition)
Gift of Mr. and Mrs. Lee R. Lyon [79-8/2]



Bridle, late 19th century
Silver, iron, and buckskin
Length: 23 inches (58.4 cm)
Navajo (Arizona)
Purchase: Nelson Trust [33-893]



Chest, late 19th century
Painted cedar
17¾ x 33 x 19⅞ inches (45.1 x 83.8 x 49.2 cm)
Tsimshian or Tlingit (British Columbia or Alaska)
Purchase: Nelson Trust [70-31]



Basket, late 19th century
Spruce root and grass
Height: 16 inches (40.6 cm)
Tlingit (Alaska)
Purchase: Nelson Trust [33-1322]



Paughtigh and Braves Performing Tribal Dance,
from *Silverhorn Ledgerbook*, c. 1880

Graphite and chalk on paper

11 $\frac{3}{4}$ x 14 $\frac{3}{4}$ inches (29.9 x 37.5 cm)

By Haungooah (Silverhorn), Kiowa (Southern Plains)

Gift of Mr. and Mrs. Dudley C. Brown [64-9/64]



Food Dish, c. 1880

Mountain sheep horn

Length: 9 $\frac{1}{2}$ inches (24.1 cm)

Haida (British Columbia)

Purchase: Nelson Trust [31-125/35]



Child's Shirt, 1885/90

Buckskin, beads, and cotton

16 $\frac{1}{2}$ x 30 $\frac{1}{2}$ inches (41.9 x 77.5 cm)

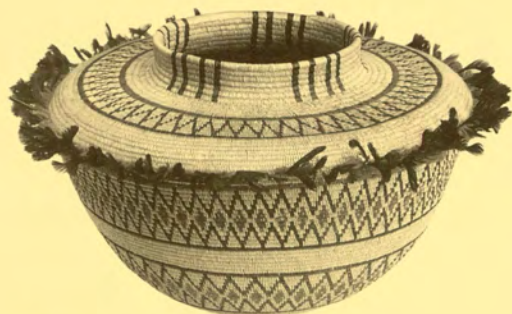
Crow (Montana)

Gift of Daniel R. Anthony III and

Mrs. Eleanor Anthony Tenney [50-73/46]



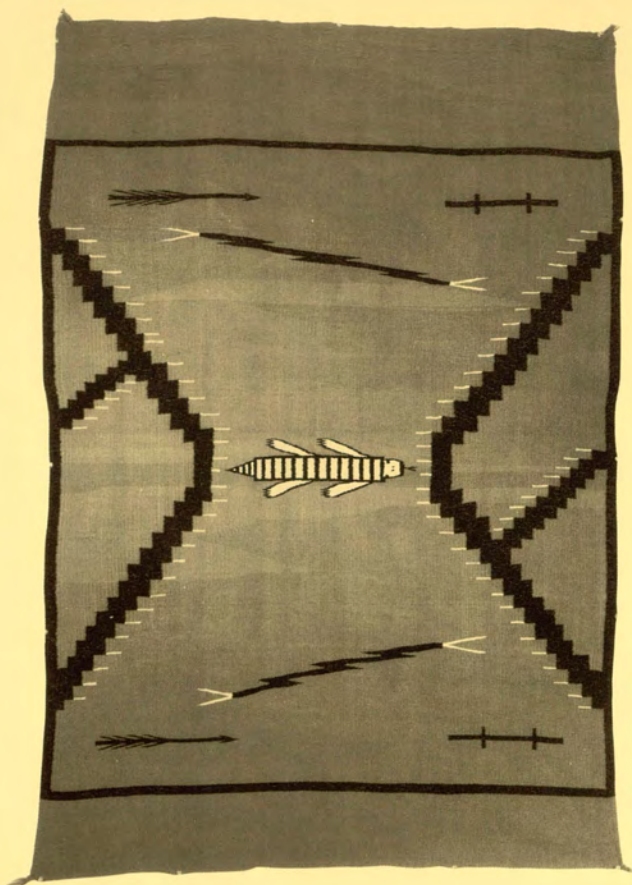
Parfleche (Storage Bag), late 19th century
Rawhide and paint
13 x 26 inches (33.0 x 66.0 cm)
Lakota (Northern Plains)
Purchase: Nelson Trust [31-125/4]
[See colorplate, p. 23]



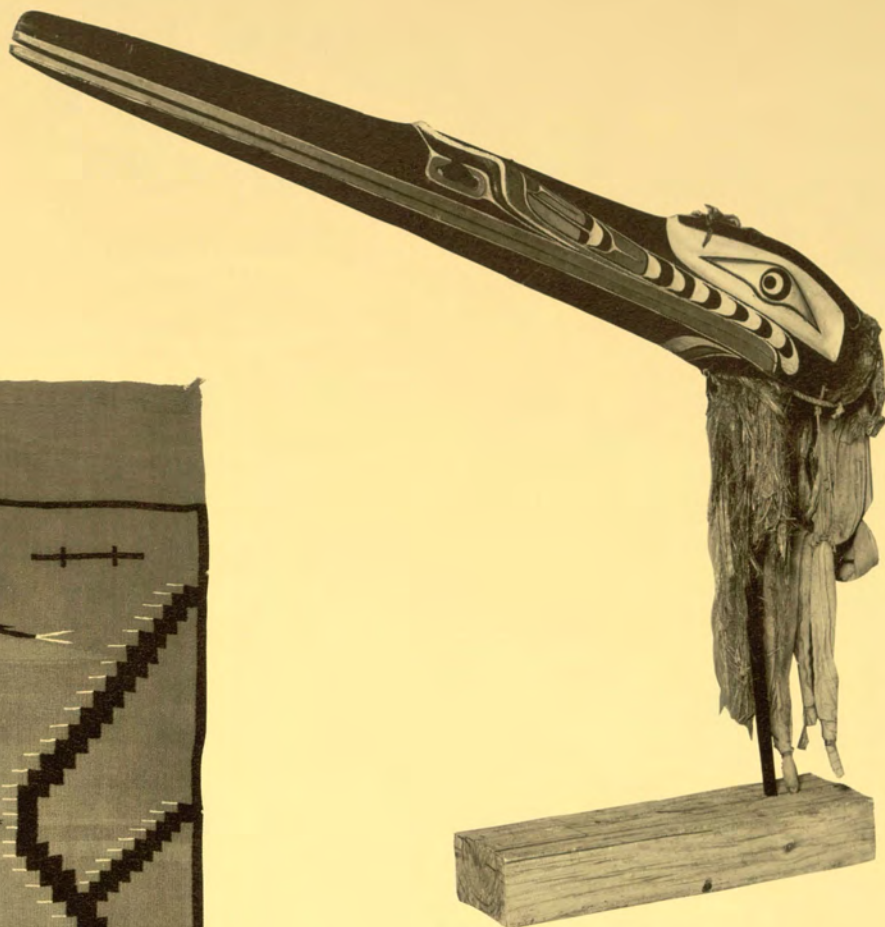
Basket, c. 1900
Grass, quail feathers, and wool
Height: 10¼ inches (26.0 cm)
Yokuts, Kern River (California)
Purchase: Nelson Trust [33-1272]



Squaw Dress, c. 1900
Buckskin, beads, and metal
55 x 44 inches (139.7 x 111.7 cm)
Blackfoot (Northern Plains)
Purchase: Nelson Trust [31-125/14]



Pictorial Style Blanket, 1900/1910
Commercial four-ply Germantown wool
72 x 47¼ inches (182.9 x 120.0 cm)
Navajo (Arizona)
Gift of Mrs. Richard R. Nelson [74-58/1]



Hamatsa Mask Depicting Hokhoku,
the Monster Bird, c. 1920
Wood, cedar bark, and paint
Length: 67¼ inches (172.1 cm)
Kwakiutl (British Columbia)
Gift of Ralph T. Coe in honor of
Mr. and Mrs. Morton I. Sosland [81-51]



Blanket, early 20th century
 Wool, ribbon, and beads
 59 x 73 inches (149.9 x 185.4 cm)
 Oto or Osage (Southern Plains)
 Purchase: Nelson Trust [89-38]*



Jar, c. 1950
 Glazed earthenware (black slip on black)
 Diameter: 10¼ inches (26.0 cm)
 By Maria Martinez (1881?-1980) and
 Popovi Da (1921-1971); San Ildefonso
 Pueblo (New Mexico)
 Gift of Mrs. Nell H. Stevenson from
 the Estate of Mr. S. Herbert Hare [60-64]



II

The Art of the Ancient Mediterranean World

As might be expected, the University Trustees regarded classical art as the basis for their collection of later European art, and sought from the outset of their activity to secure examples of the major art forms of the principal cultures of ancient Southwest Asia, Egypt, Greece, the Roman Empire, and Byzantium. From the records of some of their earliest meetings it is known that in forming a representative collection of antiquities they hoped to emulate the much older collections of such American cities as Boston, Brooklyn, and Philadelphia. Their enthusiasm for this field is confirmed by the fact that the Nelson Trust's very first purchase, in April 1930, was of a group of archaeological artifacts from a dig at Lagash (modern Tello, in Iraq). Throughout the 1930s, 1940s, and 1950s, the Trustees continued to purchase antiquities at a fairly brisk pace, relying at first on the advice of Harold Woodbury Parsons, their "European Representative," and then more heavily on the acumen of the museum's professional staff.

To a degree that would be unusual today, the Trustees' acquisitions were conditioned by the astute offerings of just two eminent dealers, Jacob Hirsch and Mr. and Mrs. Paul Mallon. As related by the late Laurence Sickman, the annual visit of the Mallons was a much-anticipated event on the museum's calendar. Each year they traveled by train from New York to Kansas City, stopping in Cleveland and Toledo either along the way or on the return trip. Always they brought just one object of great importance for each museum and always, it seemed, they knew which artwork would be most hotly desired by which museum; always they were confident of returning to New York empty-handed. With ever stricter regulations on the excavation and export of antiquities, the stream of fresh material onto the market has today slowed to a trickle, driving auction

prices to unprecedented heights and making regular acquisitions more difficult.

While the ancient art collection is not an especially large one, it is renowned for the overall high standard of quality to which it conforms. The tone is set by a handful of superb artworks created by the succeeding civilizations of ancient Mesopotamia and Iran: Sumeria, Babylonia, Assyria, and Persia. These include the monumental relief of a *Winged Genie Fertilizing a Date Tree* from the palace of Assurnasirpal II at Nimrud, which has been in Missouri since 1857, and the fragmentary but wonderfully powerful *Capital in the Shape of a Bull*, which originally surmounted one of the columns in the resplendent Hall of a Hundred Columns built by Xerxes and Artaxerxes at Persepolis.

The Egyptian collection is numerically much greater. It has long been famous for masterworks from the V and VI Dynasties of the Old Kingdom such as the statue of *The Nobleman Ra-wer*, the painted wood statue of *Methethey, Overseer of the Office of Crown Tenants*, and the large relief from the tomb of Ny-anekh-nesuwt at Saqqara. The awe-inspiring *Head of Sesostris III* (colorplate, page 24) demonstrates the rather more realistic norms for royal portraiture in the Middle Kingdom, while the *Boundary Stele with Queen Nefertiti and Princess Maketaten* is indicative of the unabashed naturalism—sometimes taken almost to the point of caricature—that was favored by the heretic Akhenaten and his queen, Nefertiti. The restrained *Portrait of Rameses II*, one of the most successful propagandists of all time, exhibits the return to a more stylized, conventional canon for depicting the features of the pharaoh. The Late and Ptolemaic periods are represented in Kansas City by a variety of works of great sophistication, demonstrat-

ing the persistent vigor of the Egyptian formal tradition over the course of many centuries. Among the finest are the painted relief of *Mentuemhat Making an Offering*, the superb sculpture in basalt of *Horus as a Falcon*, and the sublime *Torso of Archibeios*.

The fairly small collection of Greek and Hellenistic material is strong in sculpture but less so in that most characteristic of Greek art forms, vase painting. The former category includes the very beautiful *Head of a Youth*, made at the beginning of the fifth century B.C., and the imposing marble *Lion* that is one of the most popular artworks in the entire museum. These are complemented by Hellenistic copies of fine quality after earlier Greek originals, such as the *Torso of a Satyr*, and a few excellent bronze statuettes, of which the *Heracles* (colorplate, page 24) is the largest and most impressive. There are specimens of most of the common forms of Greek vases (amphora, kylix, lekythos, etc.), some decorated by outstanding artists whose styles are distinctive despite their anonymity; today they are known by sobriquets such as the Syleus Painter and the Achilles Painter.

With Etruscan and Roman art the collection demonstrates once again the breadth and consistency that characterize the Egyptian section. The standard of quality was set in the museum's earliest days when the *Statuette of a Warrior God, Probably Tinia* was the Trustees' twelfth acquisition. The Imperial portraits, mostly busts, are exceptionally good as well as distinctive. The remarkable *Funerary Bust of a Woman*, probably made in Roman Egypt during the reign of Hadrian, is also very well preserved. Of a slightly later date is the full-length, life-size *Portrait of a Youth*, formerly belonging to the Marquess of Lansdowne, whose collection of antiquities—displayed at Bowood (Wiltshire) and in the London townhouse—was among the greatest ever assembled. The most recent addition to the collection is the handsome *Sarcophagus of Praecilia Severiana* on which the deceased is depicted in the company of Minerva and the nine Muses. This work of the third century A.D. affects a smooth stylistic transition to the Palmyran and Coptic reliefs of the third through the fifth centuries, such as the well-known *Screen with Depiction of Jason and the Golden Fleece*; separated by more than three millennia from the reliefs depicting Methethy and his children, it is with them that the museum's collection of antiquities draws to a close.



Head of a Woman, c. mid 3rd millennium B.C.
Limestone with shell and lapis lazuli inlays
Height: 2¾ inches (7.0 cm)
Mesopotamian; from Khafaje
Purchase: Nelson Trust [55-43]



Vase, 3rd millennium B.C.
Painted earthenware
Diameter: 10¾ inches (27.3 cm)
Iranian; from Tepe Giyan
Purchase: Nelson Trust [35-37/8]



Winged Genie Fertilizing a Date Tree,
c. 884/860 B.C.
Limestone
91¼ x 71¼ inches (231.8 x 181.0 cm)
Assyrian; from Nimrud
Purchase: Nelson Trust [40-17]



Foundation Figure, late 3rd millennium B.C.
Bronze
Height: 8 inches (20.3 cm)
Mesopotamian; from Lagash
Purchase: Nelson Trust [30-1/50]



Head of a Bull Man, c. 6th century B.C.
Limestone
Height: 19¾ inches (50.2 cm)
Persian
Purchase: Nelson Trust [57-4]



Capital in the Shape of a Bull, late 6th/early 5th century B.C.
Limestone
Height: 28 inches (71.1 cm)
Persian; from Persepolis
Purchase: Nelson Trust [50-14]



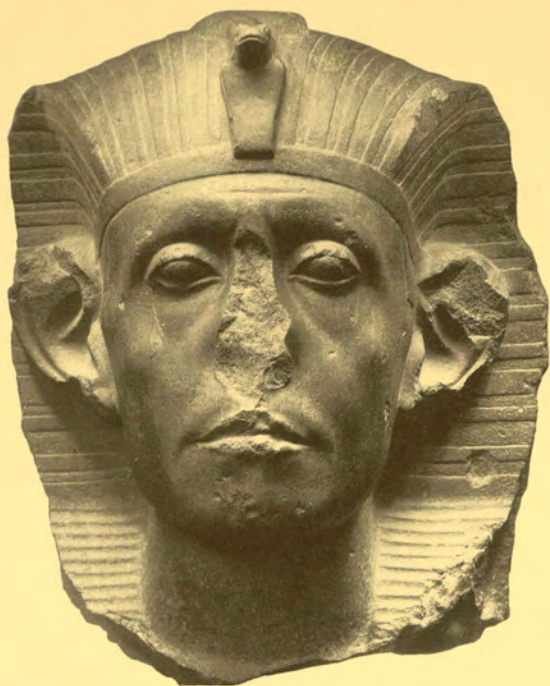
Tribute Bearer, 5th or 4th century B.C.
Limestone
32½ x 19½ inches (82.5 x 49.5 cm)
Persian; from Persepolis
Purchase: Nelson Trust [33-101]



*Methethy with His Sons and
Methethy with His Daughter and Son*
Limestone with traces of paint
56 x 30½ inches (142.2 x 77.5 cm);
56¼ x 30 inches (142.9 x 76.2 cm)
From Saqqara
Old Kingdom, V Dynasty (2565–2420 B.C.)
Purchase: Nelson Trust [52-7/1,2]



Playful Jousting on the Nile, relief from the tomb of
Ny-ankh-nesuwt (detail), c. 2400 B.C.
Limestone with traces of paint
37 x 100 inches (94.0 x 254.0 cm), overall
From Saqqara
Old Kingdom, VI Dynasty (2420–2258 B.C.)
Purchase: Nelson Trust [30-14]



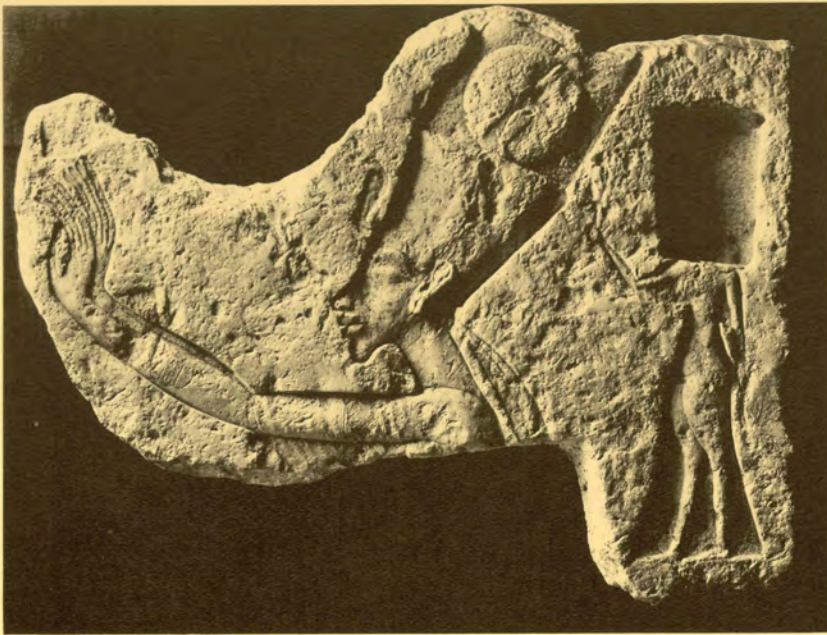
Head of Sesostris III, mid 19th century B.C.
Yellow quartzite
Height: 17¾ inches (45.1 cm)
Middle Kingdom, XII Dynasty (1991–1786 B.C.)
Purchase: Nelson Trust [62–11]
[See colorplate, p. 24]

Head of a Man
Black granite or basalt
Height: 12 inches (30.5 cm)
Middle Kingdom, XII Dynasty
(1991–1786 B.C.)
Purchase: Nelson Trust [39–8]



Banquet Scene, c. 1400 B.C.
Painting on mud and straw support,
mounted on Masonite
10¼ x 12¼ inches (26.0 x 31.1 cm)
From Thebes
New Kingdom, XVIII Dynasty
(1570–1314 B.C.)
Purchase: Nelson Trust [64–3]





Boundary Stele with Queen Nefertiti and Princess Maketaten, mid 14th century B.C.

Limestone
19 x 24½ inches (48.3 x 62.2 cm),
maximum dimensions
From Tell el Amarna
New Kingdom, XVIII Dynasty
(1570–1314 B.C.)
Purchase: Nelson Trust [44–65]



Portrait of Rameses II, c. 1279/1213 B.C.

Limestone
13¾ x 21 inches (35.0 x 53.3 cm),
maximum dimensions
New Kingdom, XIX Dynasty
(1314–1197 B.C.)
Purchase: Nelson Trust [32–195]



Daughter of the Pharaoh Akhenaten, mid 14th century B.C.

Limestone
Height: 15½ inches (39.4 cm)
Probably from Tell el Amarna
New Kingdom, XVIII Dynasty
(1570–1314 B.C.)
Purchase: Nelson Trust [47–13]

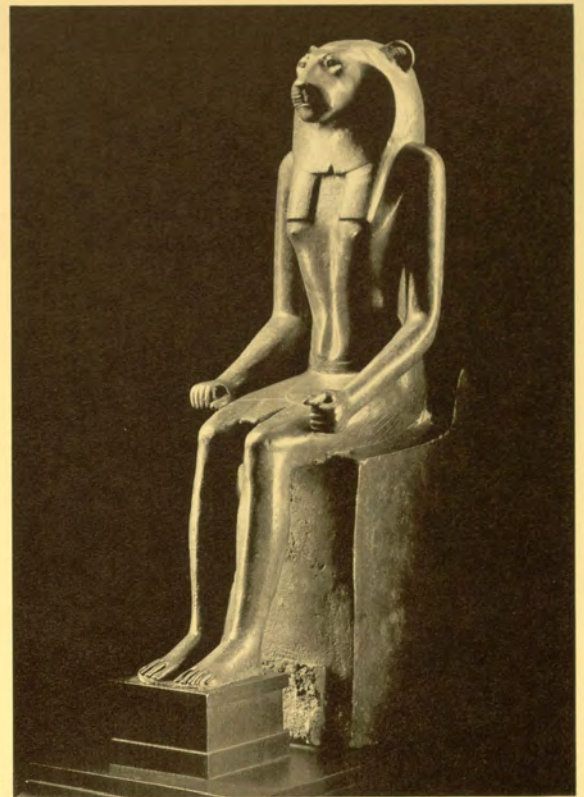


Figure of a Girl, c. 670/650 B.C.

Wood
Height: 6½ inches (16.5 cm)
Late period, late XXV Dynasty
(730–656 B.C.) or early XXVI
Dynasty (664–525 B.C.)
Purchase: Nelson Trust [47–25]



Mentuemhat Making an Offering,
c. 665/650 B.C.
Painted limestone
20 $\frac{7}{16}$ x 15 $\frac{1}{16}$ inches
(51.6 x 40.2 cm), maximum
dimensions
From Thebes
Late period, late XXV Dynasty
(730–656 B.C.) or early XXVI
Dynasty (664–525 B.C.)
Purchase: Nelson Trust [48–28/2]



Horus of Buto
Bronze
Height: 23 $\frac{1}{4}$ inches (59.1 cm)
Late period, XXVI Dynasty
(664–525 B.C.) to Ptolemaic
period (304–30 B.C.)
Purchase: Nelson Trust [44–64]



Horus as a Falcon
Basalt
Height: 19 $\frac{1}{2}$ inches (49.5 cm)
Probably Late period, XXX Dynasty (378–341 B.C.)
to Ptolemaic period (304–30 B.C.)
Purchase: Nelson Trust [34–140]

Kneeling Priest
Bronze
Height: 4 $\frac{5}{8}$ inches (11.7 cm)
Late period, XXVIII–XXIX
Dynasties (404–378 B.C.) to
Ptolemaic period (304–30 B.C.)
Purchase: Nelson Trust [48–26]



*Torso of Archibeios, Royal Scribe and
Overseer of Field Workers, 3rd or 2nd century B.C.*
Gray granite
Height: 43 ½ inches (110.5 cm)
From Mendes
Ptolemaic period (304–30 B.C.)
Purchase: Nelson Trust [47–12]



Head of Ptolemy I, c. 304/282 B.C.
Gypsum
Height: 9 ½ inches (24.1 cm)
Ptolemaic period (304–30 B.C.)
Purchase: Nelson Trust [34–141]



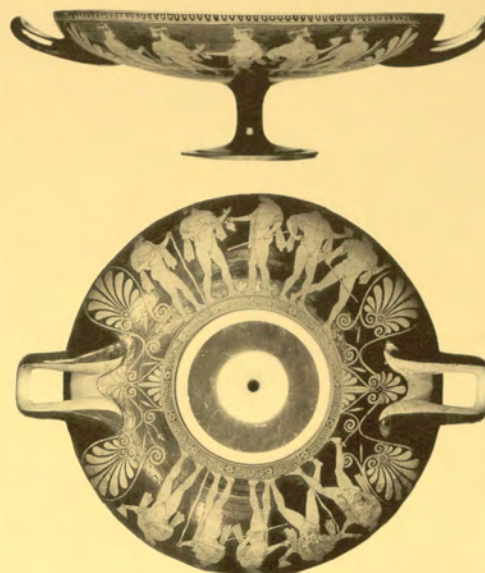
Portrait of a Woman, from a mummy case, c. A.D. 130/60
Encaustic on wood panel with gilt stucco
17 ½ x 6 ¾ inches (44.5 x 17.2 cm)
Roman period (30 B.C.–A.D. 640)
Purchase: Nelson Trust [37–40]



GREECE



Idol, late 3rd millennium B.C.
Marble
Height: 16¼ inches (41.3 cm)
Probably from Cyclades
Purchase: Nelson Trust [35-41]



Kylix (Drinking Cup) with Depiction of Revelers
(side and exterior), c. 470/460 B.C.
Painted earthenware (red-figure pottery)
Diameter: 14 inches (35.6 cm)
By the Euaion Painter
Purchase: Nelson Trust [51-58]



*Amphora (Two-handled Vessel) with Depiction of Voting
for the Arms of Achilles*, c. 480 B.C.
Painted earthenware (red-figure pottery)
Height: 27½ inches (69.9 cm)
By the Syleus Painter
Purchase: Nelson Trust [30-13]



Head of a Youth, c. 490 B.C.
Marble
Height: 7½ inches (19.1 cm)
Probably from Attica
Purchase: Nelson Trust [38-7]



Lekythos (One-handed Vessel) with Depiction of Eos and Tithonus, c. 450/430 B.C.
Painted earthenware (red-figure pottery)
Height: 15¾ inches (40.0 cm)
Tradition of the Achilles Painter
Purchase: Nelson Trust [33-3/2]

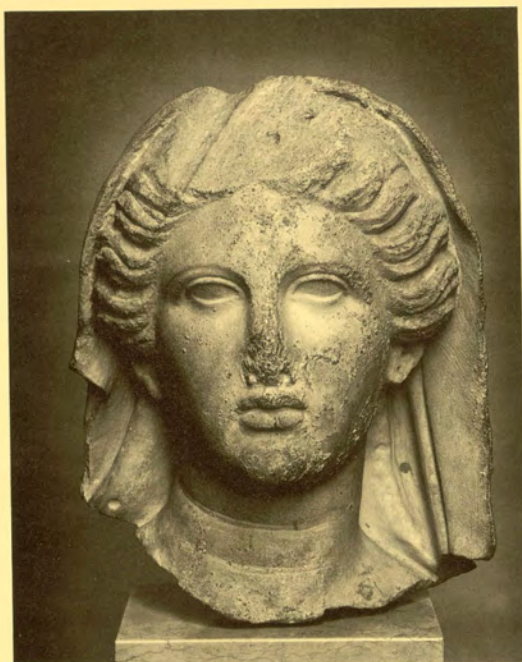


Lekythos (One-handed Vessel) with Depiction of the Departure of the Deceased, late 5th or early 4th century B.C.
Marble
Height: 35¼ inches (89.5 cm)
Probably from Attica
Purchase: Nelson Trust [31-86]



Lion, c. 325 B.C.
Marble
Length: 82 inches (208.3 cm)
Probably from Attica
Purchase: Nelson Trust [33-94]

Male Torso, 1st or 2nd century A.D.(?)
Marble
Height: 36½ inches (92.7 cm)
Roman copy of a 4th-century B.C.(?)
Greek original
Purchase: Nelson Trust [41-48]



Head of a Woman, 4th century B.C.
Marble
Height: 13¾ inches (34.9 cm)
Purchase: Nelson Trust [33-3/4]





Torso of a Satyr (front and back), 1st or 2nd century A.D.
Marble
Height: 23 inches (58.4 cm)
Roman copy of a 3rd-century B.C. Greek original
Purchase: Nelson Trust [34-135]



Kneeling Satyr, mid 2nd century B.C.
Bronze with traces of silver
Height: 13 1/2 inches (34.3 cm)
Purchase: Nelson Trust [53-82]



Heracles, possibly 2nd century B.C.
Bronze
Height: 22 3/8 inches (56.8 cm)
Roman copy of a Greek original
Purchase: Nelson Trust [46-37]
[See colorplate, p. 24]

THE ETRUSCANS



Statuette of a Warrior God, Probably Tinia, c. 460/450 B.C.
Bronze
Height: 16 inches (40.6 cm)
From Apero
Purchase: Nelson Trust [30-12]



Youth Pouring Wine, late 5th century B.C.
Bronze
Height: 3¾ inches (9.5 cm)
Purchase: Nelson Trust [50-62]



Heracles, 4th century B.C.
Bronze
Height: 7½ inches (19.1 cm)
Purchase: Nelson Trust [49-76]

ROME

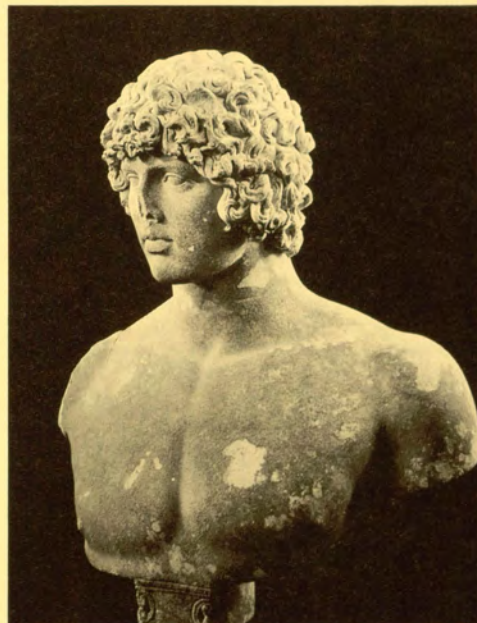


Achilles and Penthesilea, 1st century B.C./1st century A.D.
Ivory
Height: 4 inches (10.2 cm)
Roman copy of a 2nd-century B.C. Greek original
Purchase: Nelson Trust [76-11]

Funerary Bust of a Woman, c. A.D. 120/30
Marble
Height: 25 inches (63.5 cm)
Purchase: Nelson Trust [48-9]



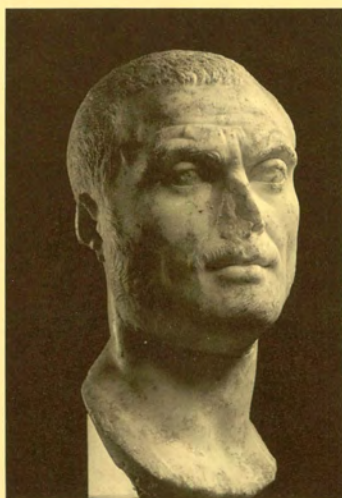
The Emperor Hadrian, c. A.D. 130
Marble
Height: 26 inches (66.0 cm)
Purchase: Nelson Trust [31-96]



Antinous, c. A.D. 140
Marble
Height: 27½ inches (69.9 cm)
Purchase: Nelson Trust [59-3]



Castor or Pollux, c. A.D. 125/50
Marble
Height: 30 inches (76.2 cm)
Purchase: Nelson Trust [33-1533]



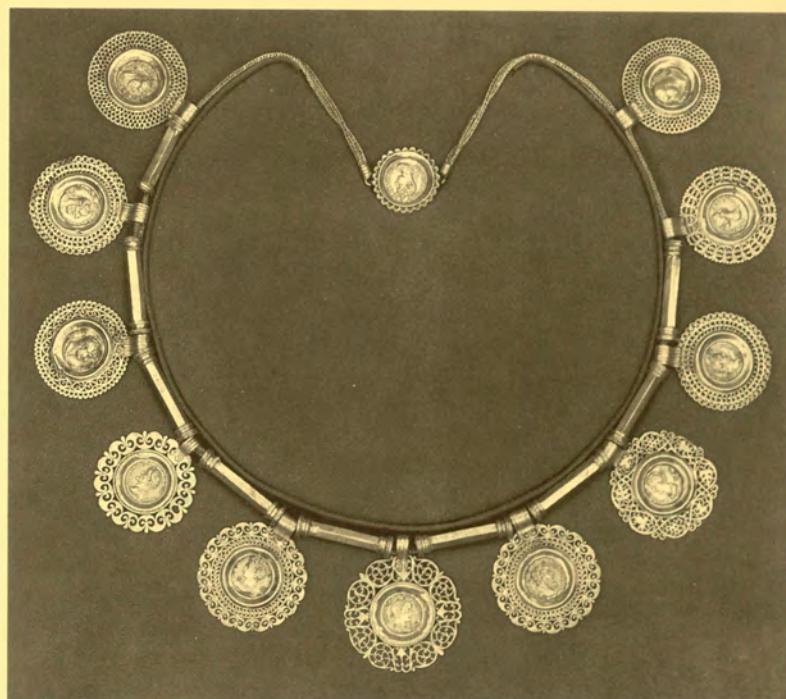
Portrait of a Man, c. A.D. 220/30
Marble
Height: 14½ inches (36.8 cm)
Purchase: Nelson Trust [47-14]



Portrait of a Youth, mid 2nd century A.D.
Marble
Height: 65 inches (165.1 cm)
Purchase: Nelson Trust [34-91/1]



Sarcophagus of Praecilia Severiana, c. A.D. 225/50
 Marble
 32½ x 94 x 32 inches (82.6 x 238.8 x 81.3 cm)
 Purchase: Nelson Trust [87-21]*



Necklace of Coins Bearing Imperial Portraits, c. A.D. 238/43
 Gold
 Length: 30¼ inches (76.8 cm)
 Purchase: Nelson Trust [56-77]
 [See colorplate, p. 25]



Chain with a Portrait Medallion, c. A.D. 238/43
Gold
Length: 34 $\frac{5}{8}$ inches (87.9 cm)
Purchase: Nelson Trust [56-78]



Mirror Handle in the Form of the Goddess of Love, possibly 3rd century A.D.
Bronze
Height: 7 $\frac{3}{4}$ inches (19.7 cm)
Syrian(?)
Purchase: Nelson Trust [44-25]



Eastern Figure with a Phrygian Cap, 1st/2nd century A.D.
Marble
Height: 12 $\frac{1}{2}$ inches (31.8 cm)
Roman copy of a Greek original
Purchase: Nelson Trust [32-146]



Priest of Bel and His Attendant, 3rd century A.D.
Limestone
17 $\frac{1}{2}$ x 25 $\frac{5}{8}$ inches (44.5 x 65.1 cm)
Syrian; from Palmyra
Purchase: Nelson Trust [65-2]

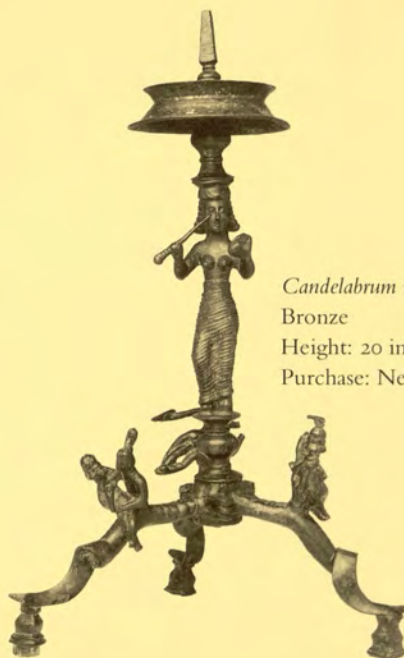
THE COPTS



Screen with Depiction of Jason and the Golden Fleece, 4th/5th century A.D.
Limestone
41 $\frac{3}{4}$ x 34 $\frac{3}{8}$ inches (106.1 x 87.3 cm)
Purchase: Nelson Trust [41-36]



Saint Theda with Wild Beasts and Angels, 5th century A.D.
Limestone
Diameter: 25 $\frac{1}{2}$ inches (64.8 cm)
Purchase: Nelson Trust [48-10]



Candelabrum with Aphrodite, 5th/6th century A.D.
Bronze
Height: 20 inches (50.8 cm)
Purchase: Nelson Trust [58-5]



III

The Western Tradition
in Europe

Viewed as a whole, the large collection of postclassical European art in Kansas City is one of the most comprehensive in the United States. Because no core collection was bequeathed by either of the museum's founders, and due to the relatively late date at which the William Rockhill Nelson Trust was formed, there are inevitable lacunae that can never be filled. This reality was acknowledged by the early University Trustees, who never imagined they ought to assemble a truly encyclopedic collection of Western art. Instead they conceived a representative sampling of the most important artistic styles and movements from the Middle Ages to the present day, with a consistent emphasis on quality. Today the collection reflects the modern-day availability and inaccessibility of certain categories of art as well as the aspirations, interests, and prejudices of successive directors and curators. Well balanced but with varying degrees of depth, it is a nearly uninterrupted panorama of European art of the last millennium.

The illustrations have been arranged to demonstrate this continuum of historical and stylistic linkage. Works in different media are juxtaposed without regard for the political boundaries that have separated European nations—whether logically, artificially, or temporarily—since the forging of Charlemagne's empire.

The collection contains hardly any works made between the years 500 and 1100—the great age of Byzantium in the East and of barbarian invasions, migrations, and Gothic kingdoms in Western Europe. The earliest objects are architectural fragments, including capitals made in Italy and France in the first half of the twelfth century. An array of relief sculptures, all of Christian subject matter, includes the wonderful *Angel with a Flowering Staff*; its classically inspired beauty reveals that the example of antiquity was not completely forgotten over the course of the "Dark Ages." Devotional objects and small sculptures in wood, alabaster,

stone, and ivory complement a distinguished group of large-scale sculptures in both wood and stone, such as the Austrian *Saint George and the Dragon* of c. 1500. Paintings of the period are few but extremely fine. All were intended for worship or spiritual refreshment. Bernardo Daddi's *Virgin and Child Enthroned with Saints and Angels*, for example, is the central panel of a portable altar designed for private devotion. The huge, exceptionally complete *Altarpiece with Scenes from the Life of the Virgin*, on the other hand, was destined to fill the apse of a Spanish church. The *Holy Family in a Domestic Interior* by Petrus Christus (colorplate, page 27) demonstrates the dazzling technical mastery of fifteenth-century Flemish artists in their use of oil paint. Several masterpieces of medieval manuscript illumination are noteworthy, such as the *Initial "M" with Saints Andrew and Matthew(?)* attributed to Don Silvestro dei Gherarducci (colorplate, page 26). Rounding out the collection are important early prints, good stained-glass windows, and a handful of excellent tapestries.

The word "Renaissance" (meaning "rebirth") is widely used to characterize both a time period (about 1425–1600) and the works of art, literature, and music produced during that time. It was, specifically, in the courts and urban centers of northern Italy that the revived study of classical languages led to a resuscitation of the art forms favored by the ancient Romans (portrait busts, bronzes, and monumental sculpture), an attempt to imitate the naturalism of their style, and deliberate expansion of the canon of artistic subject matter to include classical mythology. Antonio del Pollaiuolo's engraved *Battle of Male Nudes* typifies the restitution of the human body as the ultimate measure of beauty and proportion, while Giuliano Bugiardini's circular *Virgin and Child with the Infant Saint John the Baptist*, of c. 1510, exemplifies the ideals of clarity, nobility, and

equilibrium that inspired such artists as Leonardo da Vinci and Raphael. The museum's collection contains works representative of many facets of Renaissance style, from the tough, lapidary aspect of Jan Gossaert's *Portrait of Jean de Carondelet* to the elegance of Lucas Cranach's *Three Graces*, from the impassive stylishness of Bronzino's superb *Portrait of a Young Man* (colorplate, page 30) to the highly charged, ecstatic energy of Joachim Wtewael's *Martyrdom of Saint Sebastian* (colorplate, page 32). Of particular importance are several large-scale sculptures, the most spectacular being Francesco Mosca's colossal *Atalanta and Meleager with the Calydonian Boar*. In size and figure style the sculpture emulates the monumental marbles of Michelangelo and Baccio Bandinelli, while its documented history and fine condition make it one of the most important High Renaissance sculptures outside Italy. Equally beautiful is an early cast of the bronze *Hercules, Deianeira, and Nessus* attributed to Adriaen de Vries (colorplate, page 32), its spiraling, multigure composition directly inspired by the marbles and bronzes of Giambologna. There are excellent works on paper by such artists as Albrecht Dürer, Lucas van Leyden, Pellegrino Tibaldi, Hendrick Goltzius, and Jacques Bellange, and a small sampling of decorative arts featuring maiolica wares and several Limoges enamels. A *Crucifixion* plaque by Léonard Limousin (colorplate, page 28) is a work of special distinction.

The beginning of the seventeenth century is roughly coincidental with the emergence in Italy of two coexistent but different styles of painting, one engendered by the naturalism and drama of works by Michelangelo Merisi, called Caravaggio, the other developed and promoted by the Carracci family of Bologna, who based their art on a study of antique sculpture and the more recent works of Michelangelo and Correggio. The museum's seventeenth-

century paintings are among its chief glories, they are so fine and various. Best known is the *Saint John the Baptist* by Caravaggio himself (colorplate, page 33). Caravaggio's potent influence on foreign artists resident in Rome is evident in major works by the Spaniard Jusepe de Ribera and the Dutch artists Hendrick Terbrugghen and Dirck van Baburen. The robust *all'antica* style of the Carracci greatly impressed the Flemish painter Peter Paul Rubens, whose own coupling of monumentality with dynamism can be seen in his *Sacrifice of Isaac*, while the paintings of Guido Reni and Guercino, two pupils of the Carracci, manifest their teachers' instructions to visualize religious experience in clear and immediate terms. One of the Bacchanals painted by Nicolas Poussin for Cardinal Richelieu, *The Triumph of Bacchus* of 1635–36 (colorplate, page 35), testifies to that artist's complete assimilation of the compositional principles of antique relief sculpture, while the primary version of *The Entombment of Saint Catherine of Alexandria*, a major altarpiece by Francisco de Zurbarán, makes the observer privy to a miraculous moment of mystical equipoise. An impressive group of works by Pieter Claesz., Meindert Hobbema, Rembrandt, and Jan Steen, among others, is typical of the range of seventeenth-century Dutch art, with its preponderance of still lifes, landscapes, portraits, and genre scenes. Fine prints and drawings by many of the artists represented in the painting collection—Guercino, Rembrandt, Poussin, Ribera, to name just a few—reveal other, often less formal sides of their personalities.

It is with the seventeenth century, too, that there begin two of the museum's most important specialty collections. One is the Starr Collection of European and American Miniatures. Some 255 works range in date from the late Tudor period, of which Nicholas Hilliard's *Portrait of George Clifford, Third Earl of Cumberland* (colorplate,

page 31) is a fine example, to the first quarter of the nineteenth century. Within the collection is a unique concentration of the works of John Smart. A dated example for each year of his activity (1760 to 1811) offers the rare opportunity to survey the entire development of an artist within the field of miniature painting. The other ensemble of specialized interest is the Burnap Collection of English Pottery, which contains over 1,100 items. Its great strength lies in the richness of its seventeenth- and eighteenth-century wares, with special emphasis on slipware and delftware. Highlights of early date include the tin-glazed earthenware *Charger with Scene of the Nativity*, dated 1652 (colorplate, page 36), and a *Covered Tankard* of c. 1685, made of marbled brown salt-glazed stoneware.

The unprecedented internationalism and diversity of the visual arts in the eighteenth century are documented with some thoroughness. There are multiple examples of most categories of painting, including history and mythology, portraiture, topographical views and landscapes, still life, and genre. Among these a few stand out, such as Gaetano Gandolfi's marvelous *Assumption of the Virgin*, Elisabeth-Louise Vigée Le Brun's exceptional *Portrait of Marie-Gabrielle de Gramont, Duchesse de Caderousse*, François Boucher's *Landscape with a Water Mill* (colorplate, page 40), the delightful *Still Life with Cat and Fish* by Jean-Baptiste-Siméon Chardin, and Gaspare Traversi's splendid allegories of *The Arts: Music* and *The Arts: Drawing*. The drawings in the collection provide still more complete coverage of the century, with examples by Giovanni Battista Piazzetta, Jean-Antoine Watteau, and Jean-Honoré Fragonard, among others who are not represented in the painting collection. There are multiple sheets by many artists, such as Alessandro Magnasco, Boucher, and Hubert Robert, and some treasures of considerable rarity

such as Jan van Huysum's *Vase of Flowers*. There is a wide range of sculpture from the astonishing ivory carving of the *Fall of the Rebel Angels* to life-size bronzes, polychromed wood pieces, and portrait busts. The eighteenth-century decorative arts include major pieces of French cabinet furniture attributed to Charles Cressent and Adam Weisweiler, for example. There are porcelain figures and wares from many European manufactories, including the most important centers at Meissen, near Dresden, and Sèvres, just outside Paris. The level of technical perfection to which artisans aspired during the early years of production at Sèvres is epitomized by the recently acquired *Tea Service*, 1757, and *Vase "Choisy,"* 1759 (colorplate, page 41).

The collection of nineteenth-century European art is markedly dominated by works from France. In painting, most of the major movements or groups are represented with the exception of neoclassicism, at the very beginning of the century, and the Nabis, at the very end. There are quintessential oil sketches by Jean-Auguste-Dominique Ingres, J.-L.-A. Théodore Géricault, and Eugène Delacroix and significant works by the major figures of the Barbizon school. *Chiffa Pass*, painted on a large panel of mahogany, is an especially fine work by the Orientalist Eugène Fromentin. The museum's excellent collection of paintings by the Impressionists and Post-Impressionists includes a number of seminal works that happen also to be immensely popular with the public. Claude Monet's *Boulevard des Capucines* (colorplate, page 44), for example, was radical and controversial when first exhibited in 1874. The most recent addition is that of a perfectly preserved portrait by Gustave Caillebotte, still the least known of the principal figures of Impressionism. There are few British works of consequence apart from a delicious portrait by Thomas Lawrence of his friend Mrs. William Lock of

Norbury, and a very fine landscape by John Constable. The nineteenth-century graphic arts are less exclusively devoted to works by the French, for characteristic drawings and watercolors by artists such as Géricault, Delacroix, Ingres, Théodore Chassériau, Théodore Rousseau, and Odilon Redon are balanced by a large group of topographical drawings by Englishmen such as Edward Lear, Romantic watercolors by John Martin and Joseph Michael Gandy, and a fair number of works by Continental draftsmen such as Karl Friedrich Schinkel. European decorative arts of the nineteenth century are not yet well represented apart from British ceramics, a few pieces of Napoleonic furniture, and some later examples of porcelain from the Sèvres manufactory. In the latter category there is an unusual *Column Clock* of about 1814, its shaft embellished with a spiral of the zodiac and topped by a bronze statuette of Napoleon.

The collecting of modern art in Kansas City was long inhibited by a clause in William Rockhill Nelson's will forbidding the use of income from the Nelson Trust for the purchase of work by any artist not dead at least thirty years. Nelson hoped thus to ensure that the collection formed in his name would always carry the imprimatur of objectivity and authenticity. The provision, recently challenged and set aside, meant that the early University Trustees, who could buy a work by Georges Seurat (died 1891) as soon as they wished (and did so in 1933), perversely were not free to purchase any work by Monet (died 1926) until 1957, when they acquired the magnificent *Water Lilies*. Works by living artists such as Pablo Picasso and Henri Matisse were, of course, out of the question during the first

several decades of the museum's existence. As it is constituted today, the twentieth-century collection is made up almost entirely of gifts from the Friends of Art, a membership organization whose original *raison d'être* was to compensate for the prohibition against contemporary art inherent in the formulation of the Nelson Trust. The result is an erratic sampling of European art from this century, more random in character than any other portion of the collection of Western art. Several works on paper are extremely fine, such as posters by Johan Thorn Prikker and Léon Bakst, and a monumental charcoal landscape by Piet Mondrian. One of Maurice Utrillo's finest panels, *Street in Sannois*, painted during his "white period," is more or less contemporary with excellent Expressionist works by both Ernst Ludwig Kirchner and Emil Nolde. The collection contains a few examples of Synthetic Cubism, notably two fine works by Juan Gris, a collage and a small painting. A superb Synchronist work by Wassily Kandinsky, *Rose with Gray* (colorplate, page 49), stands more or less alone in the collection, which otherwise contains only a few minor Surrealist paintings. Fine Cubist sculptures by Alexander Archipenko and Jacques Lipchitz are now complemented by numerous twentieth-century works deposited with the museum for an indefinite period by the Hall Family Foundation of Kansas City. These include superb examples by Constantin Brancusi, Max Ernst, and Alberto Giacometti as well as a large group of works by Henry Moore—some thirteen pieces of monumental scale, and several dozen working models and maquettes. At present, the Hall Family Foundation's collection constitutes the largest concentration of Moore's sculpture outside the United Kingdom.

ROMANESQUE AND GOTHIC ART (c. 1000–1525)



Panel from a Chancel Screen, c. 1039
Marble
30¼ x 29¼ inches (76.8 x 74.3 cm)
Byzantine (South Italian)
Purchase: Nelson Trust [49–6]



Casket, 11th century with later mounts
Ivory and gilt bronze
3⅞ x 13⅞ x 5¼ inches (9.9 x 34.7 x 14.6 cm)
Byzantine (South Italian)
Purchase: Nelson Trust [49–38]



Fragment of a Capital, c. 1150
Limestone
Height: 15 inches (38.1 cm)
French
Purchase: Nelson Trust [55–44]



Capital with an Architectural Frieze, mid 12th century
Limestone
14 x 23 x 23¼ inches (35.6 x 58.4 x 59.1 cm)
French
Purchase: Nelson Trust [48–39]



Lectern Support, c. 1200
Marble
Height: 26 inches (66.0 cm)
Italian
Purchase: Nelson Trust [47-35]



The Apostles Paul, Andrew, and James, c. 1150/70
Limestone with traces of paint
31 x 27½ inches (78.7 x 69.9 cm)
Catalan
Purchase: Nelson Trust [32-164]



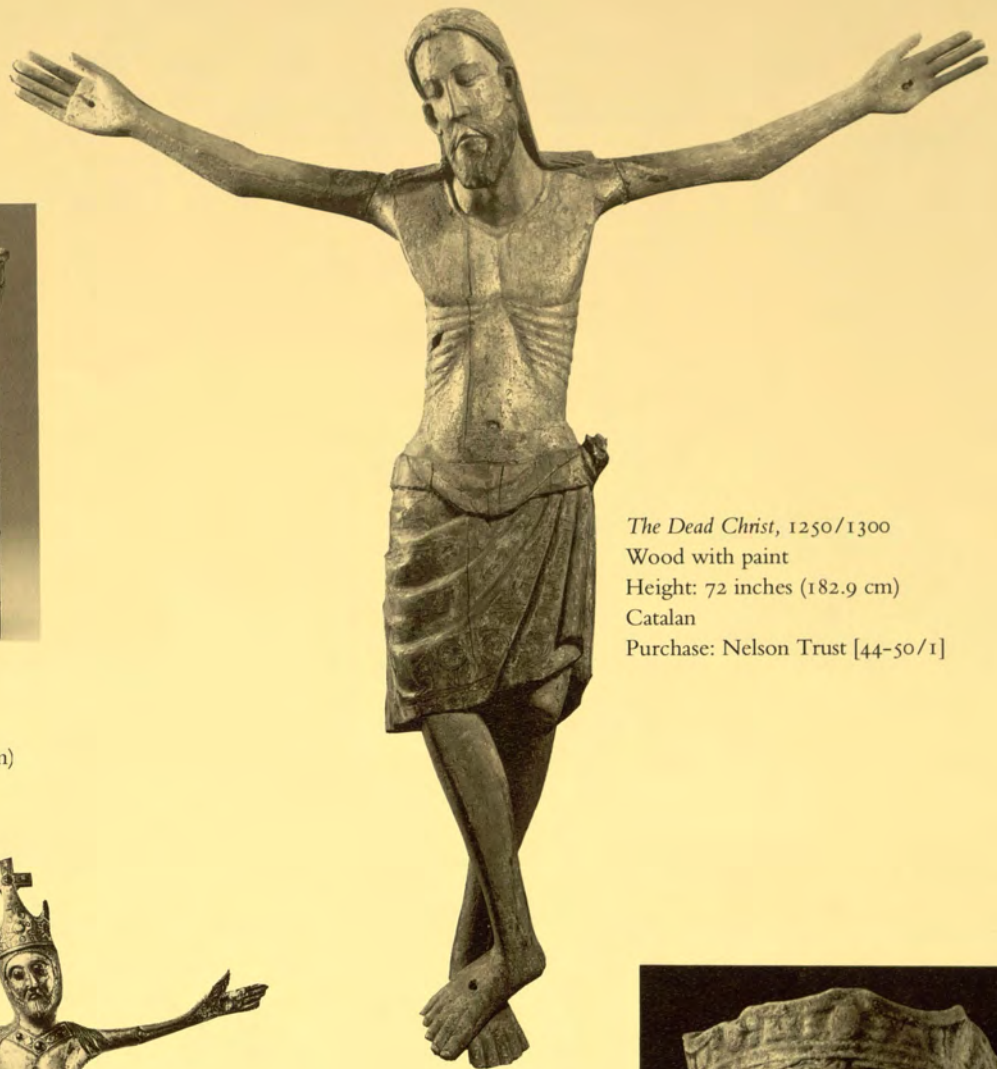
Angel with a Flowering Staff, 1160/70
Limestone
23 x 17¼ inches (58.4 x 43.8 cm)
French
Purchase: Nelson Trust [54-25]

Astronomical and Geometrical Figures, Animals, and a Man, c. 1250
Brown ink on vellum
10¼ x 8¾ inches (26.0 x 22.2 cm)
French
Purchase: Nelson Trust [63-29]





Reliquary, 1225/50
 Wooden casket with gilt bronze and
 Limoges enamel superstructure
 9¼ x 8⅝ x 3⅞ inches (23.5 x 21.2 x 7.9 cm)
 French
 Purchase: Nelson Trust [46-35]



The Dead Christ, 1250/1300
 Wood with paint
 Height: 72 inches (182.9 cm)
 Catalan
 Purchase: Nelson Trust [44-50/1]



Corpus, 13th century
 Gilt bronze with Limoges enamel inlay
 Height: 8¾ inches (22.2 cm)
 French
 Purchase: Nelson Trust [49-39]

Head of a Female Saint, late 13th century
 Limestone
 Height: 10 inches (25.4 cm)
 French
 Gift of the Laura Nelson Kirkwood
 Residuary Trust [44-37]



Initial "S," leaf from an antiphony, 1300/25
 Colored ink on vellum
 28¹/₁₆ x 19⁷/₈ inches (73.5 x 49.8 cm)
 Italian
 Purchase: Nelson Trust [54-23]



Jacopo del Casentino

Italian, died 1349

The Presentation of the Christ Child in the Temple, dated 1330

Tempera on wood panel

42¹/₈ x 26³/₈ inches (107.0 x 67.0 cm), gabled top

Gift of the Samuel H. Kress Foundation [F61-59]



Window Arcade, 14th century

Marble

126 x 152 inches (320.0 x 386.1 cm)

Italian

Gift of the Laura Nelson Kirkwood
 Residuary Trust [44-38]



Lippo Memmi

Italian, active c. 1317-1350

The Virgin and Child, c. 1325/30

Tempera and gold leaf on wood panel

13³/₄ x 10¹/₄ inches (34.9 x 26.0 cm)

Gift of the Samuel H. Kress Foundation [F61-62]





**Attributed to the Master of the
Death of the Virgin**

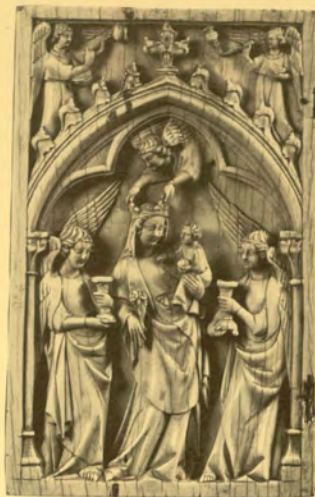
French, active c. 1310–1340

The Crucifixion, c. 1330

Ivory plaque (wing of a diptych)

5 ¹/₁₆ x 3 ¹/₁₆ inches (14.6 x 10.0 cm)

Purchase: Nelson Trust [51–9]



***The Virgin and Child in Glory*, 1325/50**

Ivory plaque (wing of a diptych)

6 ³/₄ x 4 ¹/₄ inches (17.2 x 10.8 cm)

French

Purchase: Nelson Trust [51–11]



Bernardo Daddi

Italian, active 1312–1348

The Virgin and Child Enthroned with

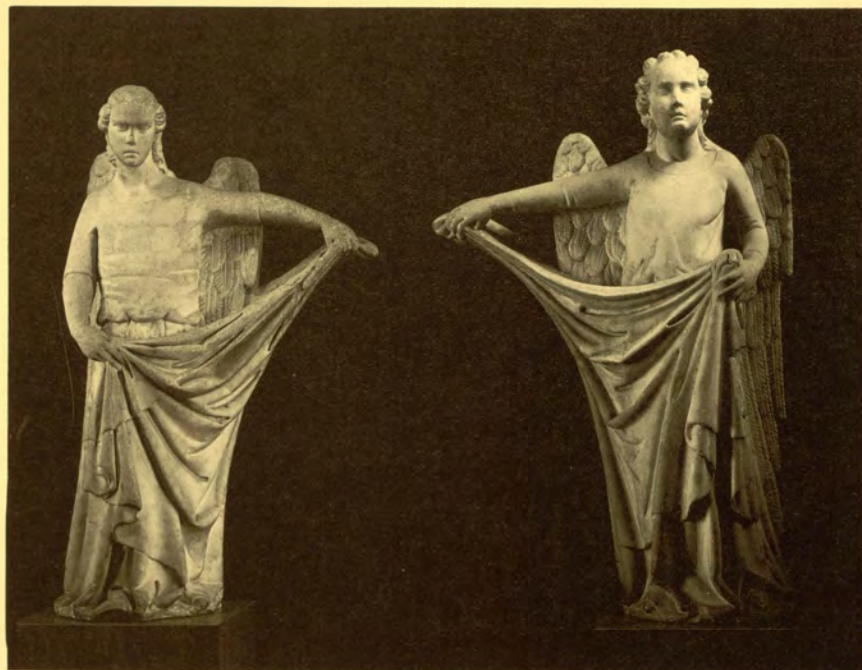
Saints and Angels, c. 1335/40

Tempera and gold leaf on wood panel

38 ¹/₄ x 18 inches (97.2 x 45.7 cm), gabled top

Gift of the Samuel H. Kress Foundation

[F61–61]



Giovanni and Pacio Bertini da Firenze

Italian, active mid 14th century

Attendant Angels, originally flanking a recumbent effigy, 1340s(?)

Marble

Height: 37 ¹/₄ inches (94.6 cm), each

Purchase: Nelson Trust [46–68/1,2]



The Virgin and Child Enthroned, mid 14th century
Marble
28½ x 20¼ inches (72.4 x 51.4 cm)
Italian
Purchase: Nelson Trust [41-8]

Bartolo di Fredi

Italian, active 1353-1410

Saint Peter, c. 1375/80

Tempera and gold leaf on wood panel
70⅞ x 19⅛ inches (180.0 x 50.0 cm)

Purchase: Nelson Trust [50-13]



The Virgin and Child, 1350/75
Ivory
Height: 12¾ inches (32.4 cm)
French
Purchase: Nelson Trust [34-139]



Attributed to Don Silvestro dei Gherarducci

Italian, 1339-1399

Initial "M" with Saints Andrew and Matthew(?),
leaf from an antiphony, c. 1380

Tempera and gold leaf on vellum
12⅜ x 15⅛ inches (31.5 x 39.9 cm)

Purchase: acquired through the
bequest of Ida C. Robinson [F61-14]

[See colorplate, p. 26]





Aquamanile, late 14th/early 15th century
Bronze
Height: 12½ inches (31.8 cm)
German
Purchase: Nelson Trust [43–22]



Kneeling Angel, late 14th/early 15th century
Alabaster
Height: 13½ inches (34.3 cm)
Spanish
Purchase: Nelson Trust [46–36]



Gherardo di Jacopo Starna, called Starnina
Italian, active 1387–1413
Adoration of the Magi, c. 1405
Tempera on wood panel
13 x 31⅜ inches (33.0 x 79.7 cm)
Gift of the Samuel H. Kress Foundation [F61–60]



Don Lorenzo Monaco and workshop
Italian, 1370/72–1422/25
The Virgin and Child, c. 1410
Tempera and gold leaf on wood panel
44⅜ x 26⅜ inches
(112.8 x 66.5 cm), arched top
Purchase: Nelson Trust [40–40]



The Virgin and Child in Glory, 1400/25
Sandstone with paint
32 x 20¼ inches (81.3 x 51.4 cm)
French
Purchase: Nelson Trust [33-3/5]



Attributed to the workshop of Gonzalo Pérez
Spanish, active early 15th century
Altarpiece with Scenes from the Life of the Virgin, 1420/30
Tempera and gold leaf on wood panel
156 x 113¾ inches (396.2 x 288.9 cm)
Purchase: Nelson Trust [32-207]



Front of a Chasuble, mid 15th century
Five-color velvet
42¼ x 25 inches (107.3 x 63.5 cm)
Italian
Purchase: Nelson Trust [31-108/1]



Attributed to the workshop of the Boucicaut Master
French, active early 15th century
King David as Psalmist, page from a Book of Hours, c. 1412
Tempera and gold leaf on vellum
8 x 6 inches (20.3 x 15.2 cm)
Purchase: Nelson Trust [34-303/1]
[See colorplate, p. 27]



Saint George or Saint Michael,
fragmentary bust, mid 15th century
Limestone with traces of paint
Height: 15 inches (38.1 cm)
French
Purchase: Nelson Trust [35-18]



The Crucifixion, c. 1460/80
Pot metal; white glass with silver stain
40 $\frac{1}{8}$ x 22 $\frac{1}{4}$ inches (102.0 x 56.5 cm)
French
Purchase: Nelson Trust [44-49/5]



The Crucifixion, 1450/1500
Alabaster with traces of paint
23 $\frac{1}{2}$ x 10 $\frac{3}{4}$ inches (59.7 x 27.3 cm)
English
Purchase: Nelson Trust [43-31]

Petrus Christus

Flemish, c. 1410–c. 1473

The Holy Family in a Domestic Interior, c. 1460

Oil on wood panel

28 $\frac{1}{8}$ x 20 $\frac{1}{2}$ inches (71.5 x 52.1 cm)

Purchase: Nelson Trust [56-51]

[See colorplate, p. 27]





Initial "N" with the Stigmatization of Saint Francis, leaf from an antiphonary (detail), 1450/75
Tempera and gold leaf on vellum
28 $\frac{3}{4}$ x 20 $\frac{3}{8}$ inches (73.0 x 52.4 cm), overall
Italian
Purchase: Nelson Trust [31-120]

Attributed to the workshop of Peter Hemmel

German, active late 15th century
Heraldic Panel with Arms of Anton von Ramstein, c. 1482
Pot metal; white glass with silver stain
34 x 21 $\frac{1}{2}$ inches (86.4 x 54.6 cm)
Purchase: Nelson Trust [44-61]



Israhel van Meckenem
German, c. 1440/45-1503
Saint Thomas and Saint James the Less, c. 1480/85
Engraving (1st state)
8 $\frac{5}{16}$ x 5 $\frac{9}{16}$ inches (21.1 x 14.1 cm)
Purchase [F89-34]



The Disrobing of Christ, c. 1475
Hand-colored woodcut
5 $\frac{3}{4}$ x 4 $\frac{1}{4}$ inches (14.6 x 10.8 cm)
German
Purchase: Nelson Trust [33-1629]
[See colorplate, p. 28]

The Virgin and Child, c. 1475
Limestone with traces of paint
Height: 35 $\frac{1}{4}$ inches (89.5 cm)
French
Purchase: Nelson Trust [38-8]





The Last Supper, 15th century
Wood with paint
Length: 34 inches (86.4 cm)
Spanish
Purchase: Nelson Trust [30-41]

Master of Zwolle

Dutch, c. 1440-1504

The Last Supper, c. 1485

Engraving

13 ⁷/₈ x 10 ³/₈ inches (34.5 x 26.3 cm)

Purchase: Nelson Trust [35-44/2]



The Agony in the Garden; the Betrayal and Capture of Christ, 1475/1500
Wool tapestry
106 x 91 ¹/₂ inches (269.2 x 232.4 cm)
Flemish
Purchase: Nelson Trust [70-7]





Martin Schongauer

German, c. 1430–1491

The Way to Calvary, c. 1470

Engraving

11 $\frac{5}{16}$ x 17 inches (28.8 x 43.2 cm)

Purchase: Nelson Trust [33–1452]

The Way to Calvary, c. 1510

Silk and wool tapestry

118 x 116 inches (299.7 x 294.6 cm)

Designed by Jean de Camp, Flemish, active early 16th century

Purchase: Nelson Trust [34–41]



The Crucifixion, center section of an altarpiece, 1500/25

Wood

62 x 31 $\frac{7}{8}$ inches (157.5 x 81.0 cm)

Flemish

Purchase: Nelson Trust [41–10]

Hans Tilman Riemenschneider

German, c. 1460–1531

The Virgin of the Crucifixion, c. 1510

Linden wood

Height: 23 $\frac{1}{4}$ inches (59.1 cm)

Purchase: Nelson Trust [64–6]





Bishop's Throne, from a suite of choir stalls, late 15th century
Carved, inlaid, and painted walnut
108½ x 87¼ x 24 inches (275.6 x 221.6 x 61.0 cm)
Spanish
Purchase: Nelson Trust [42-30]

Master of the Housebook

Probably German, active late 15th century
Saint George and Saint Wolfgang
Oil and gold leaf on wood panel
69½ x 26½ inches (176.5 x 67.3 cm)
Purchase: Nelson Trust [34-101]



Saint George and the Dragon, c. 1500
Wood with paint
Height: 73 inches (185.4 cm)
Austrian
Purchase: acquired through the
bequest of Ida C. Robinson [F60-45]





Saint John the Baptist and A Nobleman, c. 1500

Pot metal; white glass with silver stain
 105⁷/₈ x 29⁵/₁₆ inches (268.9 x 74.5 cm);
 104¹/₄ x 29¹/₁₆ inches (264.8 x 75.7 cm)
 French
 Purchase: Nelson Trust [44-49/7,6]



The Virgin and Child, c. 1520
 Linden wood with paint
 Height: 57¹/₂ inches (146.1 cm)
 German
 Purchase: Nelson Trust [31-107]



**Master S., identified as Sanders
 Alexander van Brugsal**
 Flemish, active c. 1505-1554
The Virgin and Child in Glory
 Hand-colored engraving
 4¹/₄ x 3 inches (10.9 x 7.6 cm),
 including border
 Purchase [F83-35]

THE RENAISSANCE (c. 1450–1600)



Antonio del Pollaiuolo
 Italian, c. 1431/32–1498
Battle of Male Nudes, c. 1460/90
 Engraving (2nd state)
 15 $\frac{1}{16}$ x 23 inches (38.9 x 58.4 cm)
 Purchase: Nelson Trust [34–188]



Andrea Mantegna
 Italian, 1431–1506
Battle of Sea Gods (right half)
 Engraving (2nd state)
 13 $\frac{1}{8}$ x 17 $\frac{7}{8}$ inches (33.3 x 44.8 cm)
 Purchase: Nelson Trust [34–187]

Attributed to Francesco del Cossa

Italian, 1435/36–c. 1477
The Presentation in the Temple, c. 1465/70
 Tempera and gold leaf on vellum
 6 $\frac{5}{8}$ x 6 $\frac{1}{2}$ inches (16.9 x 16.5 cm)
 Purchase: Nelson Trust [33–1363]



Scenes from the Book of Genesis: Cain Kills Abel; the Sacrifice of Abel; Lamech Kills His Great-Grandfather, mid 15th century
 Istrian stone (*pietra serena*)
 30 x 69 $\frac{1}{2}$ inches (76.2 x 176.5 cm)
 Italian
 Purchase: Nelson Trust [41–63/1]

Workshop of Andrea della Robbia

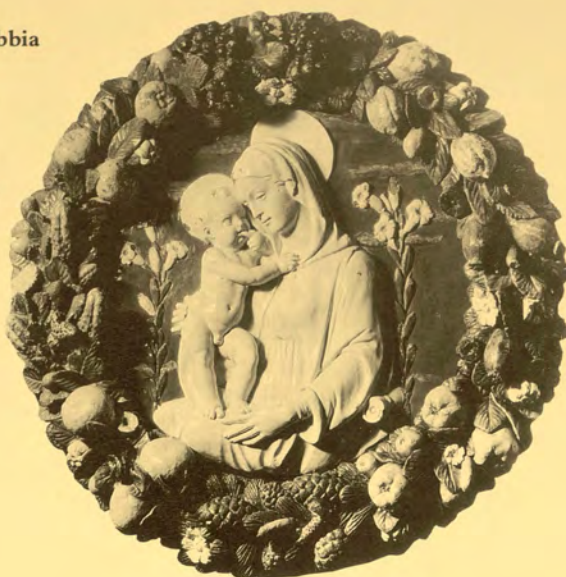
Italian, 1435–1525

The Virgin and Child, 1480/90(?)

Glazed earthenware

Diameter: 36½ inches (92.7 cm)

Purchase: Nelson Trust [33-1578]



Francesco di Simone Ferrucci

Italian, 1437–1493

The Virgin and Child

Marble

Diameter: 26 inches (66.0 cm)

Purchase: Nelson Trust [33-111]

Giovanni Bellini

Italian, c. 1432/33–1516

The Virgin and Child, c. 1485

Oil on canvas (transferred from wood panel)

28¾ x 21¼ inches (72.6 x 55.3 cm)

Gift of the Samuel H. Kress Foundation [F61-66]



Workshop of Benedetto Briosco and Tommaso Cazzaniga

Italian, 1477–1526 and active 1483–1504

The Annunciation and The Presentation in the Temple, after 1484

Marble with gilding

24 x 23¾ inches (61.0 x 60.3 cm); 24 x 23 13/16 inches (61.0 x 60.5 cm)

Purchase: Nelson Trust [51-29/1,2]





Andrea Bregno

Italian, 1418–1506

Saint James the Less and Saint Philip, c. 1495

Marble

41 x 18¼ inches (104.1 x 46.4 cm), each

Gift of the Samuel H. Kress Foundation [F61-67,68]

Lorenzo di Credi

Italian, 1456/59–1537

The Virgin and Child with the Infant

Saint John the Baptist, c. 1510

Oil and tempera on wood panel

40½ x 28⅞ inches (101.8 x 72.7 cm)

Purchase: Nelson Trust [39-3]



Workshop of Giovanni Gagini

Italian, died 1517

Saint George and the Dragon

Marble with traces of gilding and paint

28 x 78 inches (71.1 x 198.1 cm)

Gift of the Laura Nelson Kirkwood

Residuary Trust [41-29/11]





Giuliano Bugiardini

Italian, 1475–1554

The Virgin and Child with the Infant Saint John the Baptist, c. 1510

Oil and tempera on Masonite (transferred from wood panel)

Diameter: 49½ inches (125.7 cm)

Purchase: Nelson Trust [68–10]



Albrecht Dürer

German, 1471–1528

Saint Jerome, dated 1514

Engraving

9⅞ x 7½ inches (25.1 x 19.1 cm)

Gift of Mr. Robert B. Fizzell [58–70/21]



Albrecht Dürer

German, 1471–1528

Four Heads, dated 1513 or 1515 (partly cut)

Brown ink on paper

8¼ x 7⅞ inches (21.0 x 20.0 cm)

Purchase: Nelson Trust [58–62]



Fruit Dish, early 16th century

Maiolica (tin-glazed earthenware)

Diameter: 11 inches (27.9 cm)

Italian

Gift of Mr. Robert Lehman [43–39/11]



Agostino de Musi, called Veneziano (after Raphael)

Italian, active 1514–1536

The Death of Ananias

Engraving

10 x 15¹¹/₁₆ inches (25.4 x 39.8 cm)

Purchase: Nelson Trust [32–74/11]



Lucas van Leyden

Dutch, 1494–1533

Esther before Ahasuerus, dated 1518

Engraving

10⁵/₈ x 8¹¹/₁₆ inches (27.0 x 22.1 cm)

Purchase [F86–24]

Lucas Cranach the Elder

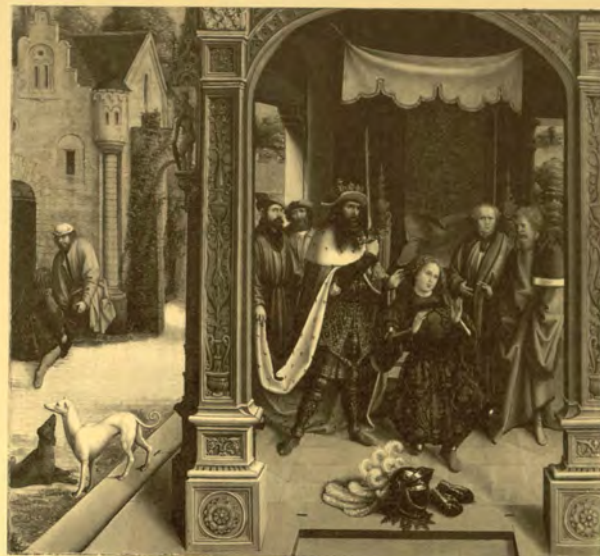
German, 1472–1553

The Last Judgment, c. 1520/25

Oil on wood panel

28¹/₂ x 39¹/₈ inches (72.4 x 99.4 cm)

Purchase: Nelson Trust [60–37]



Bernard van Orley

Flemish, c. 1491/92–1541

Saint Martin Knighted by the Emperor Constantine, c. 1514

Oil on wood panel

27¹/₄ x 29³/₄ inches (69.2 x 75.6 cm)

Purchase: Nelson Trust through the
bequest of Mr. Henry J. Haskell [53–39]





Attributed to Jan Wellens de Cock

Flemish, active 1506–1527

The Temptation of Saint Anthony, c. 1522/25

Oil on wood panel

11 1/4 x 15 5/16 inches (28.6 x 38.9 cm)

Purchase: Nelson Trust [50–51]



Master of the Female Half-Lengths

Flemish, active 1520s

Landscape with the Penitent Saint Jerome, c. 1525/30

Oil on wood panel

13 7/8 x 19 1/4 inches (35.3 x 48.9 cm)

Purchase: Nelson Trust [61–1]



Lucas Cranach the Elder

German, 1472–1553

The Three Graces, dated 1535

Oil on wood panel

19 7/8 x 14 1/16 inches (50.5 x 35.7 cm)

Purchase: Nelson Trust [57–1]

Jan Gossaert, called Mabuse

Flemish, c. 1478–1532

Portrait of Jean de Carondelet, c. 1525/30

Oil on wood panel

17 x 13 1/2 inches (43.2 x 34.3 cm)

Purchase: Nelson Trust [63–17]



Joos van Cleve

Flemish, c. 1485–1540/41

Virgin with the Carnation, c. 1535

Oil on wood panel

24 1/8 x 18 1/4 inches (61.3 x 46.4 cm)

Purchase: Nelson Trust [33–50]



Léonard Limousin

French, c. 1515–c. 1576

The Crucifixion, dated 1535 and 1536

Enamel and gold on copper

9 $\frac{3}{8}$ x 8 $\frac{3}{8}$ inches (24.5 x 21.3 cm)

Purchase: Nelson Trust [31–106]

[See colorplate, p. 28]



Dish with Scene of Saint John the Baptist in the Wilderness, c. 1540

Maiolica (tin-glazed earthenware)

Diameter: 10 $\frac{1}{2}$ inches (26.7 cm)

Italian

Gift of Mr. Robert Lehman [43–39/8]

[See colorplate, p. 29]



Jean Duvet

French, c. 1485–1561

The Martyrdom of Saint John the Evangelist

Engraving

11 $\frac{3}{4}$ x 8 $\frac{5}{16}$ inches (29.9 x 21.1 cm), arched top

Purchase: Nelson Trust [35–44/3]



Georg Pencz

German, c. 1500–1550

Romulus and Remus, dated 1546

Black ink, watercolor, and gouache

over black chalk on paper

Diameter: 11 inches (27.9 cm)

Purchase: Nelson Trust [60–5]



Tiziano Vecellio, called Titian, and workshop

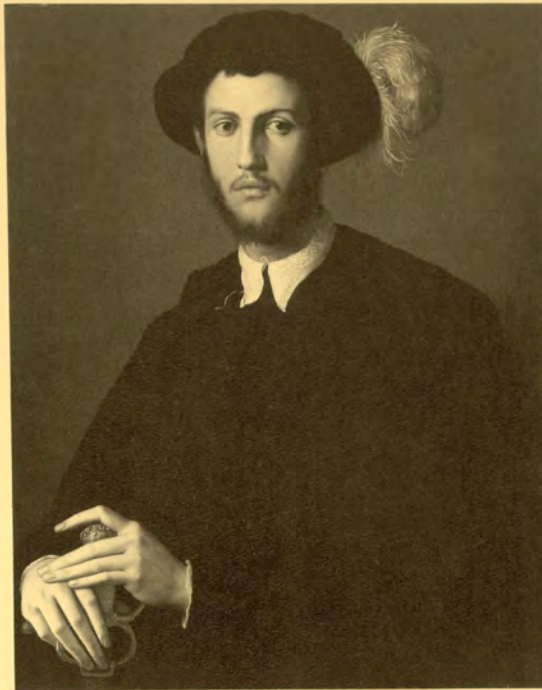
Italian, c. 1488/90–1576

Portrait of Antoine Perrenot de Granvelle, 1548

Oil on canvas

44 $\frac{1}{8}$ x 34 $\frac{3}{4}$ inches (112.0 x 88.3 cm)

Purchase: Nelson Trust [30–15]



Agnolo di Cosimo di Mariano, called Bronzino

Italian, 1503–1572

Portrait of a Young Man, early 1550s

Oil on wood panel

33 $\frac{3}{4}$ x 27 inches (85.7 x 68.6 cm)

Purchase: Nelson Trust [49–28]

[See colorplate, p. 30]



Bartolommeo Passerotti

Italian, 1529–1592

Copy after Michelangelo's "Dawn," c. 1550

Brown ink and red chalk on paper

17 $\frac{3}{8}$ x 11 $\frac{1}{2}$ inches (44.2 x 29.2 cm)

Purchase: Nelson Trust [39–37]

Pellegrino Tibaldi

Italian, 1527–1596

Ulysses before Troy, c. 1555/58

Brown ink and wash over black chalk, heightened with white, on light brown-washed paper

8 $\frac{7}{16}$ x 11 $\frac{1}{16}$ inches (21.5 x 28.1 cm)

Gift of the Newhouse Galleries [33–63]





Jan or Johannes and Lucas Dueticum (after Pieter Bruegel the Elder)

Flemish, active c. 1530–after 1606 and active from c. 1555

Alpine Landscape, c. 1555/56

Engraving with etching

11 ¹³/₁₆ x 16 ¹³/₁₆ inches (30.0 x 42.7 cm)

Purchase [F90–21]



Vincenzo Danti

Italian, 1530–1576

The Flagellation of Christ, c. 1559

Marble

20 ¹/₄ x 17 ¹/₈ inches

(51.4 x 43.5 cm), oval

Purchase: Nelson Trust [51–53]



**Anonymous German or French
monogrammist REZ**

Design for an Ecclesiastical Candlestick, dated 1559

Black ink, gray and brown wash over
stylus on paper

28 ³/₄ x 10 ¹/₂ inches (73.0 x 26.7 cm)

Purchase: acquired through the generosity of
Mr. and Mrs. Milton McGreevy
through the Westport Fund [54–10]

Francesco Mosca, called Moschino

Italian, 1525–1578

Atalanta and Meleager with the Calydonian Boar, 1564/65

Marble

Height: 81 inches (205.7 cm)

Purchase: Nelson Trust [34–94]





Luca Cambiaso

Italian, 1527–1588

Combat between Horseman and Soldiers, c. 1565

Brown ink and wash on paper

9 $\frac{3}{8}$ x 12 $\frac{1}{16}$ inches (23.8 x 30.6 cm)

Purchase: Nelson Trust [44–29/1]



Cassone Decorated with Episodes from the Myth of Apollo and Daphne, 1560/70

Parcel-gilt walnut with traces of paint or gesso

25 $\frac{1}{2}$ x 65 $\frac{1}{2}$ x 21 $\frac{1}{2}$ inches (64.8 x 166.4 x 54.6 cm)

Italian

Purchase: Nelson Trust [33–459]



**Paolo Caliari, called Veronese,
and workshop**

Italian, 1528–1588

Christ and the Centurion, c. 1575

Oil on canvas

55 $\frac{3}{8}$ x 81 $\frac{1}{8}$ inches (140.6 x 206.1 cm)

Purchase: Nelson Trust [31–73]

Federico Zuccaro

Italian, 1540/41–1609

Lady Pulling on Her Stockings,

c. 1575/82

Graphite and red chalk on paper

6 $\frac{3}{8}$ x 5 $\frac{3}{4}$ inches (16.2 x 14.6 cm)

Gift of Mr. Milton McGreevy

[F61-55/7]



Giorgio Ghisi

Italian, 1520–1582

The Famese Hercules, late 1570s

Engraving (1st state)

13 $\frac{1}{8}$ x 7 $\frac{1}{16}$ inches (33.3 x 18.6 cm)

Purchase: Nelson Trust [41-19]



Giovanni da Bologna

Flemish (active in Italy), 1529–1608

Mercury, model c. 1578

Bronze

Height of figure: 23 inches (58.4 cm)

Purchase: Nelson Trust [66-26/1]

**Attributed to the workshop of
Hubert Gerhard**

Dutch (active in Italy and elsewhere),

c. 1540–1620

Saint John the Evangelist and Saint Jude,

c. 1583/84

Gilt bronze

Height: 8 $\frac{3}{4}$ inches (22.2 cm), each

Purchase: Nelson Trust [59-71/1,2]

[See colorplate, p. 31]





Attributed to Germain Pilon

French, 1537–1590

Saint Barbara

Marble

Height: 71 inches (180.3 cm)

Purchase: Nelson Trust [49–27]



Hans Bol

Flemish, 1534–1593

Landscape with Habakkuk Appearing to Daniel in the Lions' Den, dated 1584

Brown ink and wash over black chalk on paper

5⅞ x 8¼ inches (14.3 x 21.0 cm)

Gift of Mr. and Mrs. Milton McGreevy [F64–51/3]



**Domenikos Theotokopoulos,
called El Greco**

Spanish (born Crete), 1541–1614

The Penitent Magdalene, c. 1580/85

Oil on canvas

40 x 32¼ inches (101.6 x 81.9 cm)

Purchase: Nelson Trust [30–35]



Abraham Bloemaert

Dutch, 1564–1651

Diana

Brown ink with brown and red wash on paper

5½ x 4⅞ inches (14.0 x 11.0 cm), oval

Bequest of Mr. Milton McGreevy [81–30/5]



Hendrick Goltzius

Dutch, 1558–1617

Nox, Goddess of Night, 1588/89

Chiaroscuro woodcut

13⅛ x 10⅞ inches (33.2 x 25.7 cm), oval

Purchase [F84–56]



Saint Anthony Crowned by the Christ Child

Brown ink on paper

8⅞ x 6⅞ inches (21.5 x 16.3 cm)

Italian

Gift of Mr. Laurence Sickman [64–48]

Jan Saenredam

(after Abraham Bloemaert)

Dutch, 1565–1607

Allegory of Vanity

Engraving

14 x 12¾ inches (35.6 x 32.4 cm)

Purchase [F89–12]





Joachim Anthonisz. Wtewael

Dutch, 1566–1638

The Martyrdom of Saint Sebastian, dated 1600

Oil on canvas

66 $\frac{5}{8}$ x 49 $\frac{1}{4}$ inches (169.3 x 125.1 cm)

Purchase [F84–71]

[See colorplate, p. 32]



Attributed to Adriaen de Vries

Dutch, c. 1560–1626

Hercules, Deianeira, and Nessus, model c. 1603

Bronze

Height: 34 inches (86.4 cm)

Purchase: Nelson Trust [44–53]

[See colorplate, p. 32]



Jacques Bellange

French, active 1580–1620

The Martyrdom of Saint Lucy, c. 1615/16

Etching with engraving

18 $\frac{3}{16}$ x 13 $\frac{7}{8}$ inches (46.6 x 35.3 cm)

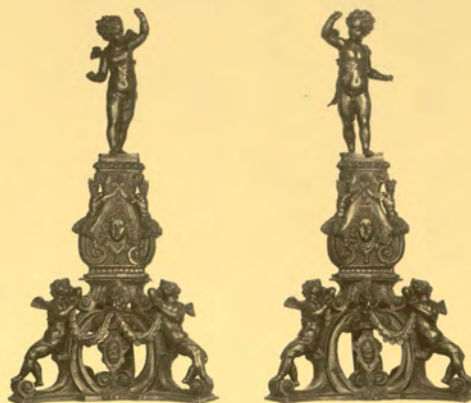
Purchase [F83–2]

THE 17TH CENTURY



Michelangelo Merisi, called Caravaggio

Italian, 1571–1610
Saint John the Baptist, c. 1604/5
 Oil on canvas
 68 x 52 inches (172.7 x 132.1 cm)
 Purchase: Nelson Trust [52-25]
 [See colorplate, p. 33]



Niccolò Roccatagliata

Italian, active 1593–1636
Pair of Andirons
 Bronze
 Height: 42 inches (106.7 cm), each
 Purchase: Nelson Trust [62-19/1,2]



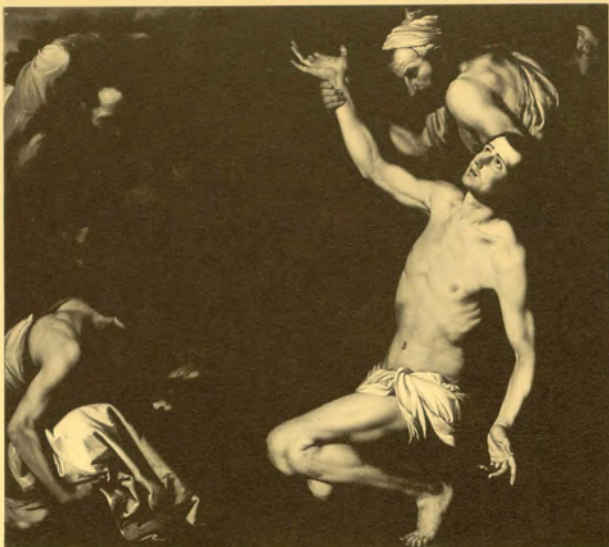
Jusepe de Ribera

Spanish (active in Italy), 1591–1652
The Martyrdom of Saint Bartholomew, 1624
 Etching with engraving
 12¾ x 9⅞ inches (32.4 x 23.7 cm)
 Purchase [F83-34]

Peter Paul Rubens

Flemish, 1577–1640
The Sacrifice of Isaac, c. 1612/13
 Oil on wood panel
 55½ x 43½ inches (141.0 x 110.5 cm)
 Purchase: Nelson Trust [66-3]





Jusepe de Ribera

Spanish (active in Italy), 1591–1652

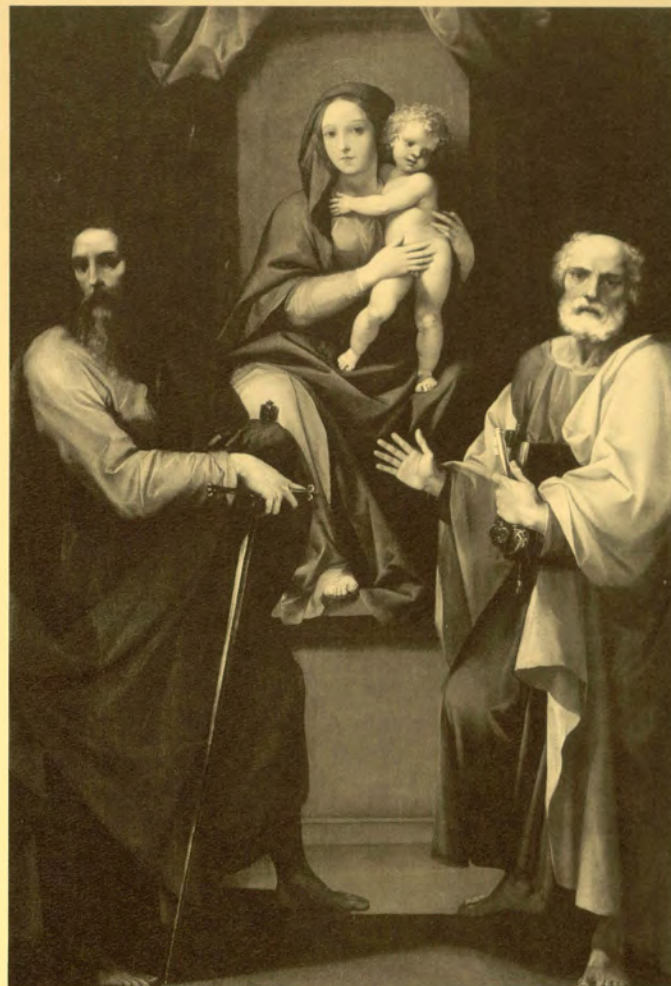
The Martyrdom of Saint Lawrence, c. 1612/13(?)

Oil on canvas

47 $\frac{5}{16}$ x 52 $\frac{7}{8}$ inches (120.2 x 134.3 cm)

Purchase: Nelson Trust [88–9]*

[See colorplate, p. 34]



Giuseppe Cesari, called Il Cavaliere d'Arpino

Italian, 1568–1640

The Virgin and Child with Saints Peter and Paul, c. 1608/9

Oil on canvas

68 $\frac{1}{2}$ x 47 $\frac{1}{4}$ inches (174.0 x 120.0 cm)

Purchase: Nelson Trust [91–14]*



Domenikos Theotokopoulos, called El Greco

Spanish (born Crete), 1541–1614

Portrait of a Trinitarian Friar, c. 1609

Oil on canvas

36 $\frac{1}{4}$ x 33 $\frac{1}{2}$ inches (92.1 x 85.1 cm)

Purchase: Nelson Trust [52–23]

Pieter Brueghel the Younger

Flemish, 1564/65–1638

Summer Harvest, c. 1615/20

Oil on wood panel

17 $\frac{3}{16}$ x 23 $\frac{3}{16}$ inches (43.7 x 58.9 cm)

Purchase: Nelson Trust [34-297]



Hendrick Terbrugghen

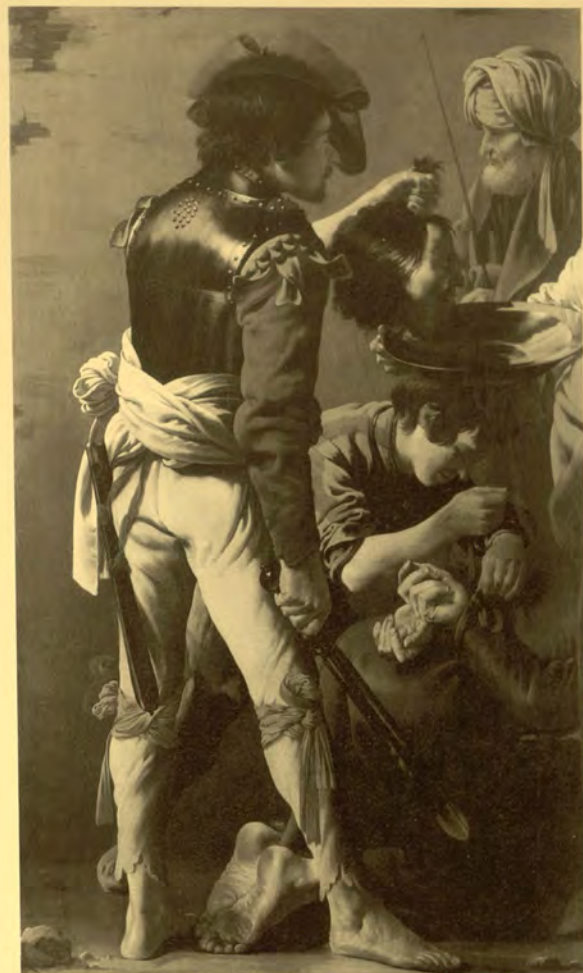
Dutch, 1588–1629

The Beheading of Saint John the Baptist,
dated 162[?]

Oil on canvas

58 $\frac{1}{2}$ x 34 $\frac{3}{8}$ inches (148.6 x 87.3 cm)

Purchase: Nelson Trust [64-7]



Giovanni Francesco Barbieri, called Il Guercino

Italian, 1591–1666

Boys Bathing, c. 1617/21

Brown ink and wash on paper

7 $\frac{1}{4}$ x 10 inches (18.4 x 25.4 cm)

Bequest of Mr. Milton McGreevy [81-30/31]



Gillis Hondecoeter

Dutch, c. 1580–1638

Landscape

Black chalk with brown ink on paper

9 x 12 $\frac{7}{16}$ inches (22.9 x 31.6 cm)

Gift of Mr. Milton McGreevy [F59-65/9]



Peter Paul Rubens

Flemish, 1577–1640

The Battle of Constantine and Licinius, 1622

Oil on wood panel

14 $\frac{3}{8}$ x 22 $\frac{7}{8}$ inches (37.2 x 57.5 cm)

Purchase: Nelson Trust [55–40]



Dirck van Baburen

Dutch, c. 1595–1624

Christ Crowned with Thorns, c. 1621/22

Oil on canvas

51 $\frac{3}{8}$ x 67 $\frac{3}{8}$ inches (130.5 x 171.2 cm)

Purchase: Nelson Trust with assistance from the Helen F. Spencer Fund and gifts of Mr. Robert Lehman (by exchange) [84–25]



Giulio Cesare Procaccini

Italian, 1574–1625

The Holy Family with Infant Saint John the Baptist and an Angel, c. 1616/18

Oil on canvas

74 $\frac{3}{4}$ x 49 $\frac{1}{8}$ inches (189.9 x 124.8 cm)

Purchase: acquired through the generosity of an anonymous donor [F79–4]



Workshop of Pietro Bernini

Italian, 1562–1629

The Emperor Lucius Verus

Marble

Height: 27 inches (68.6 cm)

Purchase: Nelson Trust [48–46]



Nicolas Poussin

French, 1594(?)–1665

Study for "The Triumph of Bacchus," 1635

Brown ink and blue-gray wash over
traces of black chalk on paper

6 $\frac{3}{16}$ x 8 $\frac{1}{16}$ inches (15.7 x 22.7 cm)

Purchase: Nelson Trust [54–83]



Attributed to Jacob Jordaens

Flemish, 1593–1678

Portrait of Joannes de Marschalck, dated 1624

Oil on wood panel

27 x 20 $\frac{1}{4}$ inches (68.6 x 51.4 cm)

Purchase: Nelson Trust [57–55]

Nicolas Poussin

French, 1594(?)–1665

The Triumph of Bacchus, 1635–36

Oil on canvas

50 $\frac{1}{2}$ x 59 $\frac{1}{2}$ inches (128.3 x 151.1 cm)

Purchase: Nelson Trust [31–94]

[See colorplate, p. 35]



Christoffel Jegher (after Peter Paul Rubens)

Flemish, 1596–1652/53

Silenus Accompanied by a Satyr and a Faun, c. 1635

Woodcut

17 $\frac{7}{16}$ x 13 $\frac{3}{16}$ inches (44.3 x 33.7 cm)

Purchase [F84–57]



Guido Reni

Italian, 1575–1642

Saint Francis Adoring a Crucifix, c. 1631/32

Oil on canvas

32¼ x 27¼ inches (81.9 x 70.5 cm)

Purchase: acquired through the bequest of Katherine Kupper Mosher [F86–32]



Bernardo Strozzi

Italian, 1581/82–1644

Saint Cecilia, c. 1620/25

Oil on canvas

68 x 48¼ inches (172.7 x 122.6 cm)

Purchase: Nelson Trust [44–39]



Attributed to David Heschler

Flemish (active in Germany), 1611–1667

Hercules and Antaeus and Hercules, Deianeira, and Nessus

Pair of ivory plaquettes

5¾ x 4¼ inches (14.6 x 10.8 cm); 5½ x 4¾ inches (14.0 x 11.1 cm)

Gift of Mr. and Mrs. Jack Linsky [59–75/1,2]



Jacob Jordaens

Flemish, 1593–1678

Study for "The King Drinks," c. 1635/40

Watercolor and gouache over black chalk on paper

7 $\frac{3}{16}$ x 13 $\frac{9}{16}$ inches (18.3 x 34.5 cm)

Purchase: Nelson Trust [61–2]

Claude Gellée, called Le Lorrain

French, 1600–1682

Mill on the Tiber, c. 1650

Oil on canvas

21 $\frac{3}{8}$ x 28 $\frac{7}{8}$ inches (54.3 x 71.5 cm)

Purchase: Nelson Trust [32–78]



Pieter Claesz.

Dutch, c. 1597–1661

Still Life, dated 1638

Oil on wood panel

25 $\frac{1}{4}$ x 20 $\frac{3}{16}$ inches (64.1 x 51.3 cm)

Purchase: Nelson Trust [31–114]



Claude Gellée, called Le Lorrain

French, 1600–1682

View of the Tiber at Rome, c. 1635/40

Brown ink and wash on paper

8 x 10 $\frac{9}{16}$ inches (20.3 x 26.9 cm)

Purchase: Nelson Trust [33–99]



Attributed to the Monogrammist BG
 German/Austrian, recorded 1662–1680
Pokal (Covered Goblet) with the Judgment of Paris, c. 1670
 Ivory
 Height: 16¼ inches (41.3 cm)
 Purchase: Nelson Trust [60–80]



Francisco de Zurbarán
 Spanish, 1598–1664
The Entombment of Saint Catherine of Alexandria, c. 1636/37
 Oil on canvas
 78¾ x 52½ inches (200.0 x 133.4 cm)
 Purchase: Nelson Trust [61–21]



Pietro Testa, called Il Lucchesino
 Italian, 1612–1650
The Sacrifice of Isaac, c. 1640/42
 Etching
 11⅞ x 9¼ inches (28.3 x 23.5 cm)
 Purchase [F89–28]

Mortar and Pestle, dated 1638
 Bronze
 Height: 13¼ inches (33.6 cm)
 German
 Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund [F59–61]





Giovanni Benedetto Castiglione

Italian, c. 1609–1664

Allegory of Vanity, late 1640s

Oil on canvas

39 x 56¹¹/₁₆ inches (99.1 x 144.0 cm)

Gift of the Samuel H. Kress Foundation [F61-69]

Rembrandt van Rijn

Dutch, 1606–1669

Christ Healing the Sick, bears date 1649

Etching with drypoint and burin

11 x 15⁹/₁₆ inches (27.9 x 39.5 cm)

Purchase: Nelson Trust [36-8]



Rembrandt van Rijn

Dutch, 1606–1669

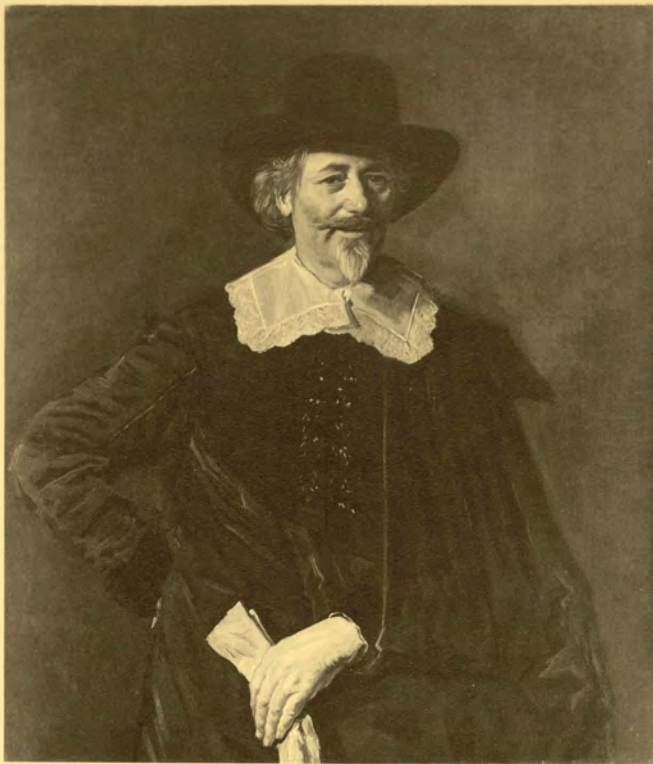
Saul and the Witch of Endor

Brown ink and wash on paper

6¹/₁₆ x 8¹/₂ inches (15.5 x 21.6 cm)

Purchase: Nelson Trust [61-25/2]





Frans Hals

Dutch, 1581/85–1666

Portrait of a Man, c. 1650

Oil on canvas

42 x 36 inches (106.7 x 91.4 cm)

Purchase: Nelson Trust [31–90]



Jan van Goyen

Dutch, 1596–1656

Riverbank, dated 1651

Black chalk and brown wash on paper

4⁷/₁₆ x 7¹/₁₆ inches (11.3 x 20.2 cm)

Bequest of Mr. Milton McGreevy [81–30/30]



Giovanni Francesco Barbieri, called Il Guercino

Italian, 1591–1666

Saint Luke Displaying a Painting of the Virgin, 1652–53

Oil on canvas

87 x 71 inches (221.0 x 180.3 cm)

Purchase [F83–55]



Alessandro Algardi

Italian, 1598–1654

The Baptism of Christ, model c. 1646

Bronze

Height: 18 inches (45.7 cm)

Purchase: Nelson Trust [47–34]



Salvator Rosa

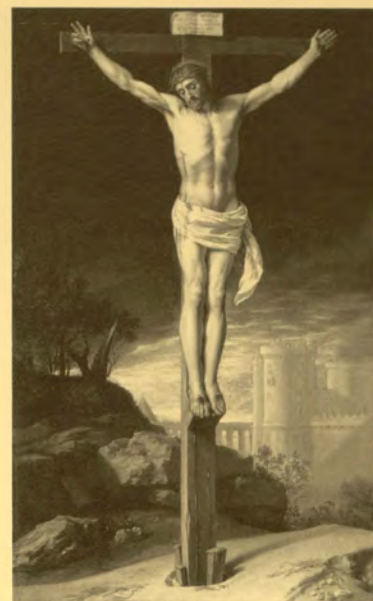
Italian, 1615–1673

Mercury, Argus, and Io, c. 1653/54

Oil on canvas

44 $\frac{1}{8}$ x 55 $\frac{7}{8}$ inches (112.1 x 141.9 cm)

Purchase: Nelson Trust [32-192/1]



Philippe de Champaigne

French, 1602–1674

Christ on the Cross, c. 1655

Oil on canvas

35 $\frac{1}{2}$ x 22 inches (90.2 x 55.9 cm)

Purchase: Nelson Trust [70-1]



Giovanni Benedetto Castiglione

Italian, 1609–1664

Pastoral Scene, c. 1655

Red, red-brown, blue, and green paint on beige paper

10 x 15 $\frac{1}{4}$ inches (25.4 x 38.7 cm)

Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund [F59-60/2]



Jan de Bisschop (after Domenico Beccafumi)

Dutch, 1628–1671

Moses Receiving the Law

Brown ink and wash on paper

17 $\frac{1}{8}$ x 23 inches (43.5 x 58.4 cm)

Purchase: Nelson Trust [44-29/5]



Sebastiano Mazzoni

Italian, c. 1611–1678

The Sacrifice of Jephthah's Daughter, c. 1655/60

Oil on canvas

46 $\frac{1}{16}$ x 58 $\frac{1}{16}$ inches (117.3 x 149.5 cm)

Gift of the Samuel H. Kress Foundation [F61–64]



Gerrit Dou

Dutch, 1613–1675

Self-Portrait at Age Fifty, dated 1663

Oil on wood panel

22 x 16 $\frac{3}{8}$ inches (55.9 x 41.6 cm)

Purchase: Nelson Trust [32–77]



Lieven Cruyl

Flemish, c. 1640–c. 1720

The Pantheon, Rome, c. 1667

Brown ink with gray wash on paper

6 $\frac{3}{8}$ x 14 $\frac{1}{16}$ inches (16.2 x 37.3 cm)

Purchase: Nelson Trust [50–52]



Jan Steen

Dutch, 1626–1679

Fantasy Interior with Jan Steen and Jan van Goyen, c. 1659/60

Oil on canvas

33 $\frac{1}{4}$ x 39 $\frac{3}{4}$ inches (84.5 x 101.0 cm)

Purchase: Nelson Trust [67–8]

[See colorplate, p. 37]



Melchior Hondecoeter

Dutch, 1636–1695

Birds Gathered outside the Gates of a Palace, 1685/90

Oil on canvas

54 $\frac{7}{8}$ x 74 $\frac{1}{16}$ inches (139.4 x 188.7 cm)

Purchase: Nelson Trust [30–16]



Rembrandt van Rijn

Dutch, 1606–1669

Portrait of a Young Man, dated 1666

Oil on canvas

31 $\frac{3}{4}$ x 25 $\frac{1}{2}$ inches (80.7 x 64.8 cm)

Purchase: Nelson Trust [31–75]



Willem Van de Velde the Younger

Dutch, 1633–1707

Marine View, dated 1668

Oil on canvas

25 $\frac{1}{16}$ x 31 $\frac{1}{16}$ inches (64.7 x 79.9 cm)

Purchase: Nelson Trust [32–169]



Meindert Hobbema

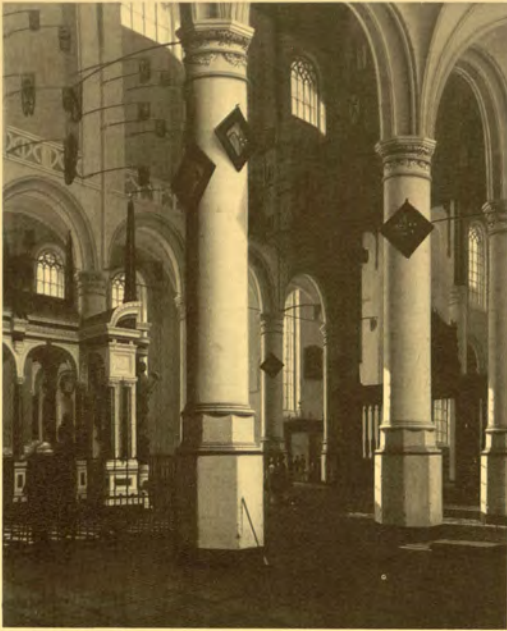
Dutch, 1638–1709

Road in the Woods, 1670s

Oil on canvas

37 x 51 $\frac{1}{16}$ inches (94.0 x 130.0 cm)

Purchase: Nelson Trust [31–76]



Hendrick van Vliet

Dutch, 1611–1675

Interior of the New Church at Delft, c. 1660/70

Oil on canvas

39 $\frac{1}{8}$ x 32 $\frac{7}{16}$ inches (99.5 x 82.4 cm)

Purchase: Nelson Trust [70–17]



Bartolomé Estebán Murillo

Spanish, 1617/18–1682

Virgin of the Immaculate Conception,
c. 1670

Oil on canvas

54 x 46 inches (137.2 x 116.8 cm)

Purchase: Nelson Trust [30–32]



Jan Claudius de Cock

Flemish, 1668/70–1735

Medea Rejuvenating Aeson,
Father of Jason, dated 1690

Brown ink on paper

11 $\frac{7}{8}$ x 9 $\frac{1}{2}$ inches (30.2 x 24.1 cm)

Gift of Mr. and Mrs. Milton

McGreevy [F64–51/14]



François Girardon

French, 1628–1715

Louis XIV as a Roman General, model 1685

Bronze

Height of horse and rider:

39 $\frac{3}{8}$ inches (100.5 cm)

Purchase: Nelson Trust [54–32]



Tapestry with the Coat of Arms of the Greder Family, 1691/94

Wool, silk, and metal thread

119 x 108¾ inches (302.3 x 276.2 cm)

Possibly by the Bacor workshop, Paris

Purchase: Nelson Trust [32-191/3]

Selections from the Starr Collection of European and American Miniatures
(Gifts of Mr. and Mrs. John W. Starr through the Starr Foundation)



Nicholas Hilliard

English, 1547–1619

Portrait of George Clifford, Third Earl of Cumberland, c. 1595

Watercolor on vellum

2¼ x 2⅓ inches (7.0 x 5.6 cm), oval

[F58-60/188]

[See colorplate, p. 31]



Thomas Flatman

English, 1635–1688

Portrait of Elizabeth Claypole (Daughter of Oliver Cromwell)

Watercolor on paper

2¼ x 1⅞ inches (5.7 x 4.8 cm), oval

[F58-60/173]



Isaac Oliver

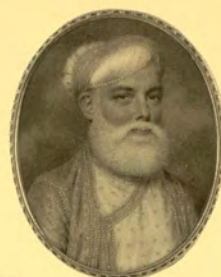
English, 1565(?)–1617

Portrait of a Lady

Watercolor on paper

1⅝ x 1⅜ inches (4.2 x 3.5 cm), oval

[F58-60/187]



John Smart

English, 1742/43–1811

Mohammed Ali, Nawab of Arcot, dated 1788

Watercolor on ivory

2 x 1⅞ inches (5.1 x 4.0 cm), oval

[F71-32]



Peter Crosse

English, c. 1645–1724

Portrait of Lady Elizabeth Derby

Watercolor on paper

3 x 2⅞ inches (7.6 x 6.2 cm), oval

[F58-60/28]



Samuel Cooper

English, 1608(?)–1672

Portrait of Henry Frederick, Earl of Arundel

Watercolor on paper

2¼ x 2¼ inches (7.0 x 5.7 cm), oval

[F58-60/12]



John Smart

English, 1742/43–1811

Portrait of Colonel Keith Michael

Alexander, dated 1810

Watercolor on ivory

3⅝ x 2¾ inches (8.7 x 7.0 cm), oval

[F65-41/51]

Selections from the Burnap Collection of English Pottery



Mug, inscribed Mrs. Mary Hooper 1629
Tin-glazed earthenware
Height: 4 $\frac{7}{8}$ inches (12.4 cm)
Attributed to the factory of Christian
Wilhelm, London area
Gift of Mr. Frank P. Burnap [55-69]



Saint George and the Dragon, c. 1770
Lead-glazed earthenware
Height: 12 $\frac{1}{2}$ inches (31.8 cm)
Attributed to Ralph Wood, 1715-1772
Gift of Mr. and Mrs. Frank P. Burnap [46-8]



Charger with Scene of the Nativity, dated 1652
Tin-glazed earthenware
Diameter: 15 $\frac{1}{2}$ inches (39.4 cm)
London area
Gift of Mr. Frank P. Burnap [57-10]
[See colorplate, p. 36]



Charger Celebrating the Coronation of Charles II, c. 1661
Earthenware with slip-trailed decoration; lead glaze
Diameter: 16½ inches (41.9 cm)
By William Ta[y]lor, active late 17th century
Gift of Mr. and Mrs. Frank P. Burnap [41-23/782]



Charger with Scene of Pelican Feeding Its Young, 1680/90
Earthenware with slip-trailed decoration; lead glaze
Diameter: 16¾ inches (42.6 cm)
By Ralph Simpson, active late 17th century
Gift of Mr. and Mrs. Frank P. Burnap [41-23/784]

Pew Group, 1740/45
Salt-glazed stoneware
Length: 6¾ inches (17.2 cm)
Attributed to Aaron Wood, 1717-1785
Gift of Mr. and Mrs. Frank P. Burnap [41-23/676]



Covered Tankard, c. 1685
Marbled brown salt-glazed stoneware with applied sprig molded decoration in white
Height: 10½ inches (26.7 cm)
By the factory of John Dwight, Fulham
Gift of Mr. Frank P. Burnap [55-77 a,b]

THE 18TH CENTURY



Covered Cup and Stand (one of a pair), 1700

Silver gilt

Height of cup: 5¼ inches (13.3 cm);

diameter of stand: 5 inches (12.7 cm)

By David Willaume I, English (born France), 1658–1741

Purchase: the Lillian M. Diveley Fund [F92-19/1 a-c]

[See colorplate, p. 38]



Covered Punch Bowl, 1701

Silver

Height: 18 inches (45.7 cm)

By Benjamin Pyne, English, active 1684–1724

Gift of Mr. and Mrs. Joseph S. Atha [58-65 a,b]



Fall of the Rebel Angels, early 18th century

Ivory

Height: 10¾ inches (27.3 cm)

Italian

Purchase: the George H. and

Elizabeth O. Davis Fund [F69-2]



Saint Michael Casting down the Rebel Angels, early 18th century

Wood with paint, gilding, and glass inlays

Height: 34½ inches (87.6 cm)

Italian

Purchase: Nelson Trust [61-53]



Sebastiano Ricci

Italian, 1659–1734

The Marriage Feast at Cana, c. 1712/15

Oil on canvas

65¾ x 54 inches (167.0 x 137.2 cm)

Purchase: Nelson Trust [59–2]



Jean-Antoine Watteau

French, 1684–1721

Two Women, c. 1712

Red chalk on paper

7 x 7⅞ inches (17.8 x 19.4 cm)

Purchase: Nelson Trust [34–145]



Massimiliano Soldani Benzi

Italian, 1656–1740

Copy of "*Venus de' Medici*," c. 1710/20

Bronze

Height: 62½ inches (158.8 cm)

Purchase: the Elmer F. Pierson
Foundation [F73–3]



Nicolas de Largillière

French, 1656–1746

Augustus the Strong, Elector of Saxony and King of Poland, c. 1715

Oil on canvas

57½ x 45½ inches (146.1 x 115.6 cm)

Purchase: Nelson Trust [54–35]



Augustus the Strong, Elector of Saxony and King of Poland, 1715/20

Hard-paste porcelain with gilding

Height: 4¾ inches (11.1 cm)

Meissen Porcelain Manufactory, Germany;

model attributed to Johann Joachim

Kretzschmar, 1677–1740

Purchase [F84–33]



Coffeepot, 1715/20

Glazed and lacquered stoneware with enamel decoration

Height: 6¼ inches (15.9 cm)

Meissen Porcelain Manufactory, Germany

Purchase (by exchange) [F84–8 a,b]



Side Chair, c. 1717

Gilt walnut and pine with modern velvet upholstery

47½ x 24½ x 29½ inches

(120.7 x 62.2 x 74.9 cm)

English

Purchase: Nelson Trust [77–8]



Kettle and Stand, 1719
Silver with wooden handle
Height: 13¼ inches (33.7 cm)
By William Spackman, English,
active early 18th century
Gift of Mrs. Albert B. Clark
[53-68 a,b]



Chest on Stand, c. 1720
"Japanned" oak and pine case;
gilt and gessoed pine stand
98¼ x 42¾ x 22⅞ inches
(249.6 x 108.6 x 57.0 cm)
English
Purchase: Nelson Trust [33-23]

Jan van Huysum

Dutch, 1682-1749

Vase of Flowers, c. 1720

Oil on wood panel

31 x 23½ inches (78.7 x 59.7 cm)

Purchase: Nelson Trust [32-168]



Jan van Huysum

Dutch, 1682-1749

Vase of Flowers

Black ink over black chalk with gray
and brown wash, heightened with
white, on paper

16¼ x 12¾ inches (41.3 x 32.4 cm)

Bequest of Mr. Milton McGreevy [81-30/35]





Isaac de Moucheron

Dutch, 1667–1744

Sense of Smell

Brown ink and gray wash on paper

13 1/2 x 9 7/8 inches (33.6 x 24.5 cm)

Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Mission Fund [F63–51/2]

Jean-Baptiste-Siméon Chardin

French, 1699–1779

Still Life with Cat and Fish, 1728

Oil on canvas

31 1/2 x 25 1/4 inches (80.0 x 64.1 cm)

Purchase: acquired through the generosity of an anonymous donor [F79–2]



Dish with Scene of Atilius Regulus Battling the African Serpent, 1720/25

Chinese hard-paste porcelain with enamel decoration

Diameter: 11 inches (27.9 cm)

Decoration attributed to Ignaz Preissler, German, 1676–1741

Purchase: acquired through the generosity of Mr. and Mrs. Earl D. Wilberg [F85–5]



Hyacinthe Rigaud

French, 1659–1743

Portrait of Samuel Bernard, dated 1727

Black and white chalk on blue paper, heightened with white; squared in black chalk

22 3/16 x 16 1/4 inches (56.3 x 41.3 cm)

Purchase: Nelson Trust [66–15]

Pierre-Imbert Drevet (after Hyacinthe Rigaud)

French, 1697–1739

Portrait of Samuel Bernard, 1729

Engraving

24 3/16 x 16 7/16 inches (61.8 x 41.8 cm)

Gift of Rosenberg and Stiebel, Inc. [66–18]



Alessandro Magnasco

Italian, 1667–1749

Elijah Visited by an Angel, c. 1730

Oil on canvas

39 x 28¾ inches (99.1 x 73.0 cm)

Bequest of John K. Havemeyer [F88-8]



Pier Leone Ghezzi

Italian, 1674–1755

James Stuart, the Old Pretender, with His Physician, Monsieur de la Rose, c. 1729

Brown ink on paper

12 x 8⅞ inches (30.5 x 21.7 cm)

Gift of the Trustees and Staff of the Nelson Gallery
in honor of Mr. Milton McGreevy [F80-9/2]



Alessandro Magnasco

Italian, 1667–1749

The Way to Calvary

Gray-brown wash and yellowish gouache
over black chalk on buff paper

13⅝ x 9⅞ inches (34.6 x 25.1 cm), arched top

Purchase: Nelson Trust [49-31/1]



Giovanni Antonio Canale, called Canaletto

Italian, 1697–1768

The Clock Tower in the Piazza San Marco, c. 1730

Oil on canvas

20½ x 27⅞ inches (52.1 x 69.5 cm)

Purchase: Nelson Trust [55-36]

[See colorplate, p. 39]

Plate Decorated with Chinoiserie, 1730/35

Hard-paste porcelain with enamel
decoration and gilding
Diameter: 11½ inches (29.2 cm)
Meissen Porcelain Manufactory,
Germany; decoration attributed to
Johann Gregor Höroldt, 1696–1775,
and Christian Friedrich Herold,
1700–1779

Purchase: acquired through the
generosity of Mr. and Mrs. Richard
M. Levin in memory of Marion
Berger Levin [F84-7]



Covered Cup, 1737

Silver
Height: 14½ inches (36.8 cm)
By Paul de Lamerie, English (born
the Netherlands), 1688–1751
Gift of Mr. and Mrs. Joseph S. Atha
[54-17 a,b]



François Boucher

French, 1703–1770
Landscape with a Water Mill, dated 1740
Oil on canvas
49¾ x 63 inches (126.4 x 160.0 cm)
Purchase: Nelson Trust [59-1]
[See colorplate, p. 40]



Giovanni Battista Pittoni

Italian, 1687–1767
The Martyrdom of Saint Bartholomew, 1735
Oil on canvas
27½ x 14½ inches (69.9 x 36.8 cm)
Purchase: Nelson Trust [47-29]





Giovanni Battista Piazzetta

Italian, 1683–1754

Head of an Acolyte

Black and white chalk on gray paper

15½ x 11½ inches (39.4 x 29.2 cm)

Purchase: Nelson Trust [32-192/2]

Giovanni Paolo Panini

Italian, 1691–1765

A View of the Piazza del Popolo, Rome, dated 1741

Oil on canvas

38 x 52¼ inches (96.5 x 134.0 cm)

Purchase: acquired through the generosity of an anonymous donor [F79-3]



Giuseppe Galli Bibiena

Italian, 1696–1756

Forum with Classical Buildings, c. 1745

Brown ink with blue and gray wash on paper

22 x 36¾ inches (55.9 x 93.4 cm)

Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Mission Fund [F61-37]

Secretary Bookcase, 1740/50

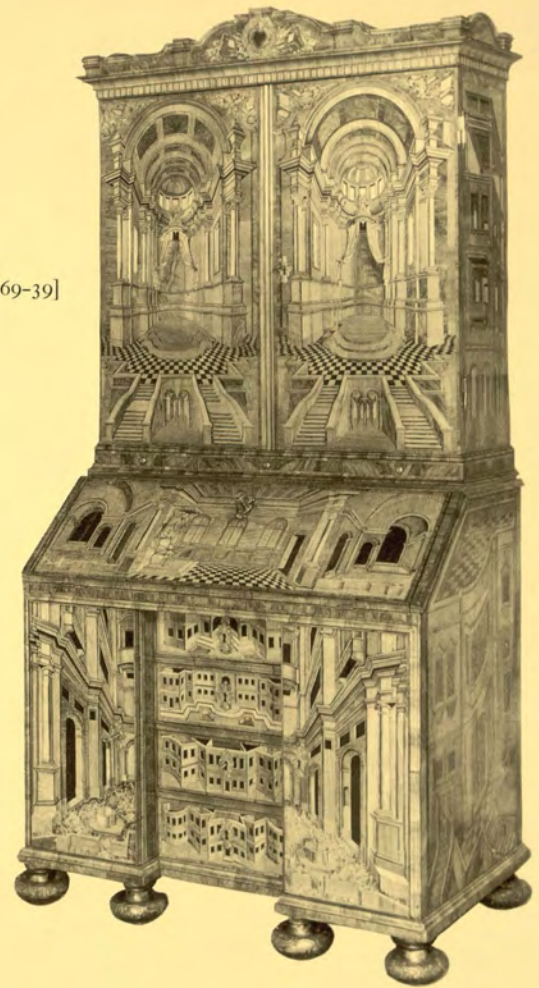
Walnut and pine veneered with walnut, ebony, fruitwoods, and other oaks

84¾ x 41¼ x 23¾ inches

(215.3 x 104.8 x 60.3 cm)

German

Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund [F69-39]





Corrado Giaquinto

Italian, 1703–1766

Adoration of the Holy Cross on the Day of the Last Judgment,
c. 1740/42

Oil on canvas

32 $\frac{3}{16}$ x 53 $\frac{5}{16}$ inches (81.8 x 135.5 cm)

Purchase: Nelson Trust [47–6]



Jean-Etienne Liotard

Swiss, 1702–1789

A Frankish Woman and Her Servant, c. 1750

Oil on canvas

28 $\frac{1}{2}$ x 22 $\frac{1}{2}$ inches (72.4 x 57.2 cm)

Purchase: Nelson Trust [56–3]

Giovanni Antonio Canale, called Canaletto

Italian, 1697–1768

View of Dolo on the Brenta, c. 1741

Etching

11 $\frac{7}{8}$ x 17 $\frac{1}{16}$ inches (30.2 x 43.3 cm)

Purchase: acquired through the generosity of
Richard Shields and David T. Beals III [F85–18]



Carle Van Loo

French, 1705–1765

A Man Seated in an Interior, dated 1743

Black and white chalk on discolored gray paper

16 x 12 $\frac{1}{8}$ inches (40.6 x 30.8 cm)

Purchase: Nelson Trust [32–193 / 1]



Chest of Drawers, 1745/49

Oak veneered with tulipwood, amaranth, satinwood, and kingwood; gilt-brass mounts; marble top

36 $\frac{5}{8}$ x 63 $\frac{3}{16}$ x 24 $\frac{7}{8}$ inches (93.1 x 160.5 x 63.3 cm)

Attributed to Charles Cressent, French, 1685–1768

Purchase: Nelson Trust [65–19]

[See colorplate, p. 41]

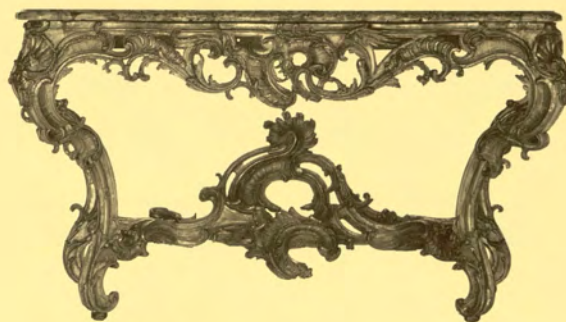
Lady's Writing Desk, c. 1750

Oak and walnut veneered with tulipwood, kingwood, and amaranth; gilt-brass mounts

34 $\frac{7}{16}$ x 35 $\frac{7}{16}$ x 16 $\frac{1}{16}$ inches
(87.5 x 90.0 x 43.0 cm)

By Bernard van Risenburgh,
French, c. 1700–c. 1767

Purchase: the Kenneth A. and Helen
F. Spencer Foundation Acquisition
Fund [F72–26]



Console Table, c. 1750

Carved, gessoed, and gilt oak; marble top

35 $\frac{1}{16}$ x 66 $\frac{9}{16}$ x 27 $\frac{3}{8}$ inches (89.0 x 169.0 x 69.5 cm)

French

Purchase: Nelson Trust [55–107]



Cartel Clock Case, c. 1747

Oak and gilt brass

Height: 45 $\frac{1}{8}$ inches (114.5 cm)

Attributed to Charles Cressent,
French, 1685–1768

Purchase: Nelson Trust [62–1]



Claude-Joseph Vernet

French, 1714–1789

*Seaport with Antique Ruins: Morning and
Coastal Harbor with a Pyramid: Evening*, dated 1751

Oil on canvas

26 $\frac{7}{16}$ x 34 $\frac{1}{8}$ inches (66.7 x 86.7 cm);

26 $\frac{3}{8}$ x 34 $\frac{1}{8}$ inches (67.0 x 86.7 cm)

Purchase: acquired through the generosity of
Sophia K. Goodman [F84-66/1,2]



Giovanni Domenico Tiepolo

Italian, 1727–1804

The Apparition of the Angel to Hagar and Ishmael, c. 1751

Oil on canvas

33 $\frac{1}{16}$ x 41 $\frac{1}{16}$ inches (84.0 x 105.0 cm)

Purchase: Nelson Trust [30-23]



Tankard, c. 1753
Soft-paste porcelain with blue ground and gilding
Height: 6 inches (15.2 cm)
Vincennes Porcelain Manufactory, France
Purchase [F84-53 a,b]



The Fencing Lesson, 1755/60
Hard-paste porcelain with enamel
decoration and gilding
Height: 6½ inches (16.5 cm)
Höchst Porcelain Manufactory, Germany
Purchase: acquired through the generosity
of Mrs. E. B. Berkowitz [F90-13]

Covered Soup Tureen and Stand, c. 1755
Faience with enamel decoration
Height of tureen and cover: 11⅞ inches (30.1 cm);
length of stand: 17⅞ inches (45.4 cm)
Sceaux Pottery and Porcelain Manufactory, France
Purchase: Nelson Trust [83-43 a-c]



Francesco Guardi
Italian, 1712-1793
The Piazza San Marco Seen from the Piazzetta dei Leoncini
Brown ink with brown and gray wash on paper
10 x 10⅛ inches (25.4 x 25.8 cm)
Purchase: Nelson Trust [70-39]

Tea Service, 1757
Soft-paste porcelain with overglaze enamel decoration and gilding
Length of tray: 17⅞ inches (44.2 cm);
height of teapot: 5⅙ inches (12.8 cm)
Sèvres Porcelain Manufactory, France;
painted decoration by Louis-David Armand, active 1750-1800
Purchase: acquired through the generosity of
Mr. and Mrs. Perry Faeth [F89-27/1-11]





François Boucher

French, 1703–1770

Jupiter in the Guise of Diana and the Nymph Callisto, dated 1759

Oil on canvas

22½ x 27½ inches (57.2 x 69.9 cm)

Purchase: Nelson Trust [32–29]



Vase "Choisy," 1759

Soft-paste porcelain with overglaze enamel decoration and gilding

Height: 5⅝ inches (14.3 cm)

Sèvres Porcelain Manufactory, France; painted decoration by

Charles-Nicolas Dodin, 1734–1803

Purchase: Nelson Trust [90–36]*

[See colorplate, p. 41]



Secretary Bookcase, c. 1760

Mahogany, oak, and pine

125 x 127 x 23 inches (317.5 x 322.6 x 58.4 cm)

English

Gift of Mrs. Kenneth A. Spencer [F72–41 / 1]



Gaspere Traversi

Italian, c. 1722–1770

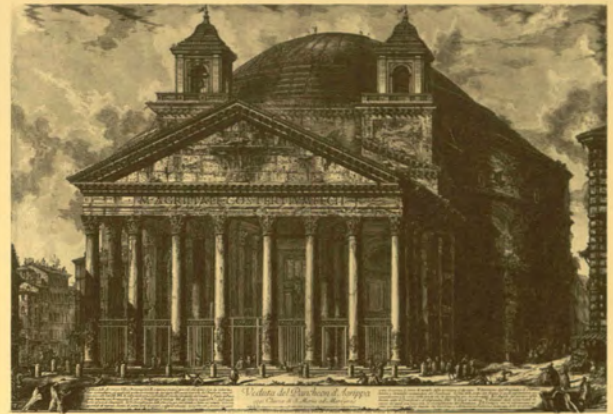
The Arts: Music and Drawing, c. 1760

Oil on canvas

59¹³/₁₆ x 80⁵/₁₆ inches (152.0 x 204.6 cm);

59³/₄ x 80⁵/₁₆ inches (151.8 x 204.0 cm)

Gift of the Samuel H. Kress Foundation [F61-70,71]



Giovanni Battista Piranesi

Italian, 1720–1778

The Pantheon, Rome, 1761

Engraving

18¹/₄ x 27³/₈ inches (46.4 x 69.5 cm)

Purchase: Nelson Trust [32-69/64]



Giovanni Battista Tiepolo

Italian, 1696–1770

Head of a Bearded Oriental with a Jeweled Headdress, c. 1760

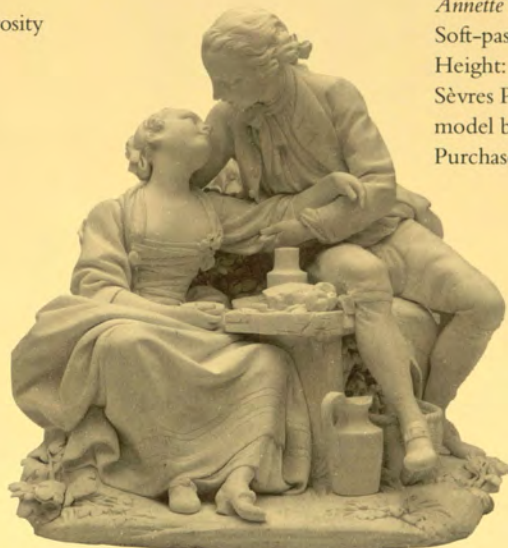
Brown ink and wash on paper

9³/₄ x 7³/₄ inches (24.8 x 19.7 cm)

Purchase: Nelson Trust [32-193/18]



Columbine, 1764/65
Hard-paste porcelain with enamel decoration
Height: 6¼ inches (15.9 cm)
Kloster-Veilsdorf Manufactory, Germany;
model by Wenzel Neu, died 1774
Purchase: acquired through the generosity
of Elmer C. Rhoden [F84-32]



Annette and Lubin, 1764/66
Soft-paste (biscuit) porcelain
Height: 11⅞ inches (28.2 cm)
Sèvres Porcelain Manufactory, France;
model by Etienne-Maurice Falconet, 1716–1791
Purchase: the Lillian M. Diveley Fund [F91-17]

Joseph Wright of Derby

English, 1734–1797
Sir George Cooke, Bart., c. 1766/68
Oil on canvas
30⅜ x 25⅞ inches (76.7 x 63.8 cm)
Purchase: Nelson Trust [30-19]
[See colorplate, p. 42]



François Boucher

French, 1703–1770
Study for "Returning from Market," c. 1767
Black and white chalk on gray-primed canvas
20¼ x 29½ inches (51.4 x 74.9 cm)
Purchase: Nelson Trust [33-668]





Joseph-Siffred Duplessis
 French, 1725–1802
Portrait of Mme Freret Déricour, 1769
 Oil on canvas
 32 x 25½ inches (81.3 x 64.8 cm)
 Purchase: Nelson Trust [53–80]



Nathaniel Dance
 English, 1735–1811
Portrait of Miss Sarah Cruttenden, 1770/75
 Oil on canvas
 50 x 40 inches (127.0 x 101.6 cm)
 Purchase: Nelson Trust [30–6]



Jean-Honoré Fragonard (after Salvator Rosa)
 French, 1732–1806
Soldiers in a Landscape, dated 1774
 Brown ink and wash on paper
 11⅝ x 14⅝ inches (29.6 x 37.2 cm)
 Purchase: Nelson Trust [33–1512]



Wall Light (one of a pair), c. 1775

Gilt brass

Height: 27 $\frac{3}{4}$ inches (70.5 cm)

French

Purchase: the Kenneth A. and Helen F. Spencer
Foundation Acquisition Fund [F70-56/1]

Attributed to Christian Jorhan the Elder

German, 1727–1804

Saint Florian and Saint George

Gilt linden wood with paint

Height: 68 $\frac{3}{4}$ inches (174.6 cm); 63 $\frac{1}{4}$ inches (160.7 cm)

Purchase: Nelson Trust [59-56,57]

Gaetano Gandolfi

Italian, 1734–1802

The Assumption of the Virgin, c. 1776

Oil on canvas

37 $\frac{1}{4}$ x 53 $\frac{1}{2}$ inches (94.6 x 135.9 cm)

Purchase: acquired through the generosity of
Mr. and Mrs. Louis Larrick Ward [F92-1]





Thomas Gainsborough

English, 1727–1788

Repose, c. 1777/78

Oil on canvas

48 $\frac{1}{8}$ x 58 $\frac{7}{8}$ inches (122.3 x 149.6 cm)

Purchase: Nelson Trust [31–56]



Augustin Pajou

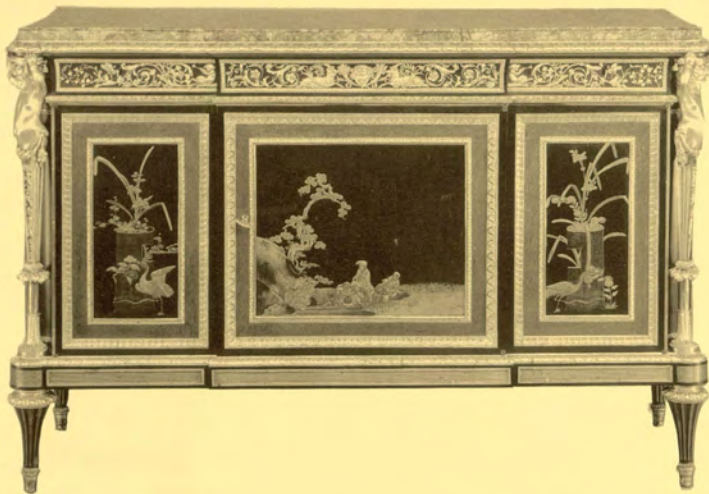
French, 1730–1809

Jean-François Ducis, dated 1779

Earthenware on marble socle

Height: 30 $\frac{3}{4}$ inches (78.1 cm)

Purchase: acquired through the generosity of the McGreevy Family through the Westport Fund in honor of the fiftieth anniversary of the Nelson-Atkins Museum of Art [F83–22]



Chest of Drawers, c. 1780

Oak veneered with ebony and mahogany;

Japanese lacquer panels; gilt-brass mounts; marble top

38 $\frac{3}{8}$ x 58 $\frac{3}{8}$ x 24 inches (98.2 x 149.5 x 61.0 cm)

Attributed to Adam Weisweiler, German (active in France), 1744–1820

Purchase: the Kenneth A. and Helen F. Spencer

Foundation Acquisition Fund [F70–43]

Hubert Robert

French, 1733–1808

The Terrace at the Château de Marly, c. 1780

Oil on canvas

35 $\frac{1}{4}$ x 52 $\frac{1}{4}$ inches (89.5 x 132.7 cm)

Purchase: Nelson Trust [31–97]





Elisabeth-Louise Vigée Le Brun

French, 1755–1842

*Portrait of Marie-Gabrielle de Gramont,
Duchesse de Caderousse*, dated 1784

Oil on wood panel

41 $\frac{3}{8}$ x 29 $\frac{7}{8}$ inches (105.1 x 75.9 cm)

Purchase: Nelson Trust [86–20]*



Thomas Gainsborough

English, 1727–1788

Landscape with Ruins and Shepherds, c. 1785

Brown and gray wash with pinkish gouache accented
with black chalk on light blue-washed paper

8 $\frac{3}{4}$ x 12 $\frac{1}{2}$ inches (22.2 x 31.8 cm)

Bequest of Mr. Milton McGreevy [81–30/27]



Hubert Robert

French, 1733–1808

The Maison Carrée at Nîmes, c. 1785/87

Watercolor and ink on paper

11 $\frac{7}{8}$ x 16 $\frac{3}{4}$ inches (30.2 x 42.6 cm)

Purchase [F78–14]



Jean-Jacques de Boissieu

French, 1736–1810

A Waterfall

Brown ink and wash on paper

15 $\frac{7}{8}$ x 13 $\frac{1}{8}$ inches (40.4 x 33.4 cm)

Gift of Mr. Milton McGreevy

[F75–63/2]



William Blake

English, 1757–1827
Nimrod, or "Let Loose the Dogs of War,"
 possible study for *Night Thoughts*, c. 1795
 Graphite on paper
 7 $\frac{7}{8}$ x 14 $\frac{1}{2}$ inches (20.0 x 36.8 cm)
 Purchase: Nelson Trust [54-22]



Francisco de Goya y Lucientes

Spanish, 1746–1828
The Sleep of Reason Gives Birth to
Monsters, from Los Caprichos, 1796
 Etching and aquatint
 8 $\frac{3}{8}$ x 5 $\frac{1}{16}$ inches (21.3 x 14.8 cm)
 Purchase: Nelson Trust [33-1077]



John Hoppner

English, 1758–1810
Portrait of Emily St. Clare as a Bacchante, 1806–7
 Oil on canvas
 94 $\frac{1}{2}$ x 59 inches (240.0 x 149.9 cm)
 Gift of Mr. Robert Lehman [45-1]



Joseph Wright of Derby

English, 1734–1797
Outlet of Wyburn Lake, 1796
 Oil on canvas
 22 $\frac{1}{4}$ x 30 $\frac{1}{2}$ inches (56.5 x 77.5 cm)
 Bequest of Mr. Milton McGreevy
 [81-30/108]



Giovanni Domenico Tiepolo

Italian, 1727–1804
Title Page to the Punchinello Series, c. 1800
 Brown ink and wash on paper
 11 $\frac{1}{2}$ x 16 inches (29.2 x 40.6 cm)
 Purchase: Nelson Trust [32-193/9]

THE 19TH CENTURY



Antoine-Denis Chaudet

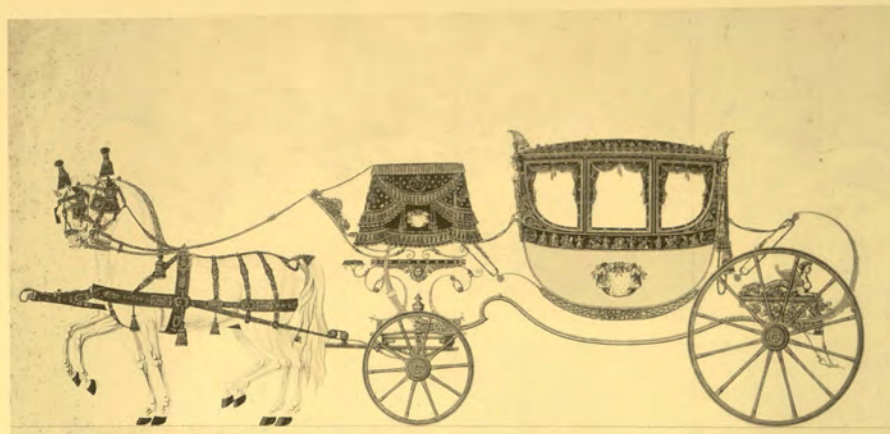
French, 1763–1810

The Emperor Napoleon as a Roman Consul, c. 1806

Bronze

Height: 24 inches (61.0 cm)

Gift of Michael Hall Fine Arts, Inc., New York [66-26/7]



**Attributed to Charles Percier and
Pierre-François-Léonard Fontaine**

French, 1764–1838 and 1762–1853

Design for a Parade Carriage

Brown ink with watercolor, gold leaf,
and gouache on paper

13 $\frac{3}{8}$ x 27 $\frac{1}{16}$ inches (34.0 x 71.0 cm)

Purchase: acquired through the generosity
of Mr. and Mrs. Milton McGreevy
through the Westport Fund [F68-13]



Mantel Clock, 1810/14

Gilt brass and marble

Height: 24 $\frac{1}{8}$ inches (61.3 cm)

Unknown French manufactory;
movement by the workshop of
Jean-Joseph Lepaute, 1768–1846

Purchase: Nelson Trust [82-8]



Vincenzo Camuccini

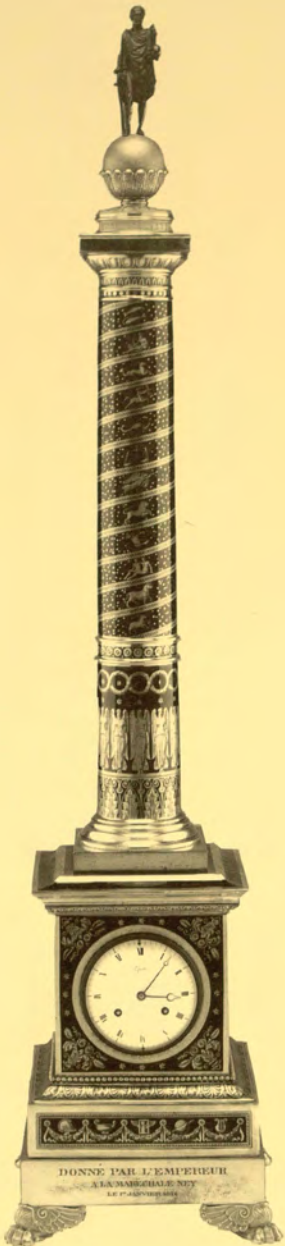
Italian, 1771–1844

Horatio at the Bridge, c. 1810

Brown ink and wash and black chalk,
heightened with white, on paper

8 $\frac{1}{16}$ x 15 $\frac{1}{4}$ inches (22.7 x 38.7 cm)

Purchase: Nelson Trust [44-29/9]



Column Clock, c. 1814

Soft-paste porcelain with blue ground and gilding;
bronze and gilt-brass mounts; brass movement
Height: 51½ inches (130.8 cm)
Sèvres Porcelain Manufactory, France;
movement by Jean-Joseph Lepaute, 1768–1846
Gift of Mr. and Mrs. Harry J. Renken, Sr. [F66-44]

J.-L.-A. Théodore Géricault

French, 1791–1824

*The Oath of Brutus after the Death of
Lucretia, c. 1815/16*

Oil on canvas

15⅞ x 18⅞ inches (38.4 x 46.6 cm)

Purchase: Nelson Trust [92-35]*

[See colorplate, p. 43]



J.-L.-A. Théodore Géricault

French, 1791–1824

Study of a Male Nude with a Rearing Horse, c. 1817

Brown ink on paper

10½ x 7⅞ inches (26.7 x 19.4 cm)

Purchase: Nelson Trust [38-31]



Jean-Auguste-Dominique Ingres

French, 1780–1867

Portrait of the Sculptor Paul Lemoyne, c. 1819

Oil on canvas

18¾ x 14½ inches (47.6 x 36.8 cm)

Purchase: Nelson Trust [32-54]

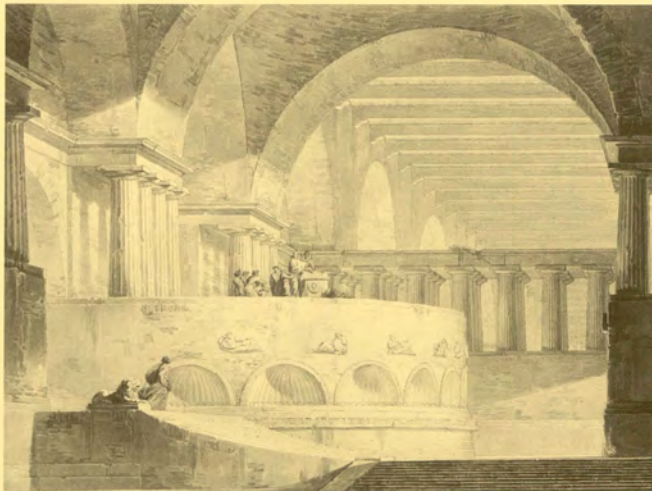




Jean-Auguste-Dominique Ingres
 French, 1780–1867
Studies for "The Martyrdom of Saint Symphonien" (recto and verso), after 1826
 Black chalk on paper, squared
 21 $\frac{1}{16}$ x 16 $\frac{1}{4}$ inches (54.8 x 41.3 cm)
 Purchase: Nelson Trust [33-1401]

Karl Friedrich Schinkel

German, 1781–1841
Sacrifice in a Classical Temple
 Brown ink and gray wash on paper
 15 $\frac{5}{8}$ x 20 $\frac{3}{4}$ inches (39.7 x 52.7 cm)
 Gift of Mr. Milton McGreevy [F61-55/6]



Joseph Michael Gandy

English, 1771–1843
Iphigenia in the Land of the Tauri, c. 1832
 Watercolor on paper
 12 $\frac{3}{16}$ x 17 $\frac{1}{16}$ inches (31.0 x 45.6 cm)
 Gift of Mr. Milton McGreevy [F61-55/8]





Antonio Canova

Italian, 1757–1822

Hercules and Lichas, cast c. 1834

Bronze

Height: 16¾ inches (42.6 cm)

Purchase: Nelson Trust (by exchange) [89–30]



Thomas Lawrence

English, 1769–1830

Portrait of Mrs. William Lock of Norbury, 1829

Oil on wood panel

30 x 24½ inches (76.2 x 62.3 cm)

Purchase: Nelson Trust [54–36]

John Constable

English, 1776–1837

The Dell at Helmingham Park, 1830

Oil on canvas

44⅝ x 51½ inches (113.4 x 130.8 cm)

Purchase: Nelson Trust [55–39]

John Martin

English, 1789–1854

Ruins in Moonlight

Brown wash, heightened with white, on paper

7 x 9⅞ inches (17.8 x 23.4 cm)

Bequest of Mr. Milton McGreevy [81–30/51]





Eugène Delacroix
 French, 1798–1863
Christ on the Sea of Galilee, c. 1841
 Oil on canvas
 18 x 21½ inches (45.7 x 54.6 cm)
 Purchase: Nelson Trust [89-16]*

Eugène Delacroix
 French, 1798–1863
Two Arabs
 Brown ink on paper
 6⅜ x 10 inches (16.2 x 25.4 cm)
 Purchase: Nelson Trust [32-193/8]



Antoine-Louis Barye
 French, 1796–1875
Deer Attacked by a Panther
 Watercolor on paper
 7¾ x 10⅞ inches (19.7 x 27.0 cm)
 Purchase: Nelson Trust [32-32]



Théodore Chassériau
 French, 1819–1856
Battle between Romans and Barbarians
 Black, white, and red chalk with brown wash on paper
 19½ x 24 inches (49.5 x 61.0 cm)
 Purchase: Nelson Trust [59-72]



Théodore Rousseau

French, 1812–1867

Trees at Argenteuil

Brown ink on paper

9 $\frac{1}{16}$ x 11 $\frac{3}{8}$ inches (23.1 x 28.9 cm)

Bequest of Mr. Milton McGreevy [81–30/69]



Edward Lear

English, 1812–1888

The Ruins at Baalbek, dated 1860

Brown ink and watercolor on paper

10 $\frac{1}{16}$ x 17 $\frac{7}{16}$ inches (27.8 x 44.3 cm)

Bequest of Mr. Milton McGreevy [81–30/38]



Antoine-Louis Barye

French, 1796–1875

Jaguar Devouring a Hare, model c. 1850

Bronze

Length: 40 inches (101.6 cm)

Purchase: Nelson Trust [44–50/5]

Eugène Fromentin

French, 1820–1876

Chiffa Pass, dated 1874

Oil on wood panel

47 $\frac{7}{16}$ x 41 $\frac{5}{16}$ inches (120.5 x 104.9 cm)

Purchase: Nelson Trust [34–103]





Thomas Couture

French, 1815–1879

The Illness of Pierrot, c. 1859/60

Oil on wood panel

13 $\frac{1}{4}$ x 16 $\frac{1}{4}$ inches (35.1 x 43.0 cm)

Purchase: Nelson Trust [32–15]

Jean-Baptiste-Camille Corot

French, 1796–1875

View of Lake Garda, c. 1865/70

Oil on canvas

24 x 36 $\frac{3}{8}$ inches (61.0 x 92.5 cm)

Gift of Mr. Clarke Bunting in memory of
his wife, Catherine Conover Bunting [80–44]



Jean-François Millet

French, 1814–1875

Waiting (also called Tobit and His Wife), 1860

Oil on canvas

33 $\frac{1}{4}$ x 47 $\frac{3}{4}$ inches (84.5 x 121.3 cm)

Purchase: Nelson Trust [30–18]

Gustave Courbet

French, 1819–1877

Portrait of Jo, 1866

Oil on canvas

20 $\frac{3}{4}$ x 25 inches (52.7 x 63.5 cm)

Purchase: Nelson Trust [32–30]





Honoré Daumier

French, 1808–1879

"The Nudes are Disgusting," from *Le Charivari*, 1866

Lithograph

8¾ x 7⅓ inches (22.2 x 20.2 cm)

Gift of Mr. Milton McGreevy [F59-65/15]



Edouard Manet

French, 1832–1883

Dead Christ with Angels, 1867

Etching and aquatint

15⅞ x 12⅓ inches (39.5 x 32.9 cm)

Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund [F72-7]

Adolphe-William Bouguereau

French, 1825–1905

Standing Woman (also called *Italian Woman at a Fountain*), dated 1869

Oil on canvas

39⅛ x 31⅓ inches (100.8 x 81.2 cm)

Gift of Mr. and Mrs. M. B. Nelson [F88-17]



Narcisse-Virgile Diaz de la Peña

French, 1807–1876

The Approaching Storm, dated 1872

Oil on wood panel

30¾ x 41½ inches (78.1 x 105.4 cm)

Purchase: Nelson Trust [31-60]





Edward Coley Burne-Jones

English, 1833–1898

Musical Angel, bears date 1878–96

Gouache on pieced paper

64¼ x 22¾ inches (163.2 x 57.8 cm)

Purchase: acquired through the generosity of Mr. and Mrs. Milton McGreevy through the Westport Fund [F59–59]



Claude Monet

French, 1840–1926

Boulevard des Capucines, 1873/74

Oil on canvas

31¼ x 23¼ inches (79.4 x 59.1 cm)

Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund [F72–35]

[See colorplate, p. 44]



Auguste Rodin

French, 1840–1917

Study for "The Sailor," 1874/75

Wax

Height: 14½ inches (36.8 cm)

Purchase: Nelson Trust [58–61]



Camille Pissarro

French, 1830–1903

The Garden of Les Mathurins at Pontoise, dated 1876

Oil on canvas

44 $\frac{7}{8}$ x 65 $\frac{1}{8}$ inches (113.3 x 165.4 cm)

Purchase: Nelson Trust [60–38]



Edgar Degas

French, 1834–1917

Rehearsal of the Ballet, c. 1876

Gouache and pastel over monotype on paper

21 $\frac{3}{4}$ x 26 $\frac{3}{4}$ inches (55.3 x 68.0 cm)

Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund [F73–30]

Camille Pissarro

French, 1830–1903

Wooded Landscape at L'Hermitage, Pontoise, dated 1878

Oil on canvas

18 $\frac{5}{16}$ x 22 $\frac{1}{16}$ inches (46.5 x 56.0 cm)

Gift of Dr. and Mrs. Nicholas S. Pickard [F84–90]



Camille Pissarro

French, 1830–1903

Wooded Landscape at L'Hermitage, Pontoise, 1879

Soft-ground etching, aquatint, and drypoint

8 $\frac{7}{16}$ x 10 $\frac{1}{2}$ inches (21.8 x 26.7 cm)

Purchase [F83–60]



Berthe Morisot

French, 1841–1895

Daydreaming, 1877

Pastel on canvas

19 $\frac{3}{4}$ x 24 inches (50.2 x 61.0 cm)

Purchase: acquired through the generosity
of an anonymous donor [F79-47]



Edouard Manet

French, 1832–1883

Portrait of Lise Campineanu, dated 1878

Oil on canvas

21 $\frac{7}{8}$ x 18 $\frac{5}{16}$ inches (55.6 x 46.4 cm)

Purchase: Nelson Trust [36-5]



Mary Cassatt

American (active in France), 1844–1926

At the Theater (Woman in a Loge), c. 1879

Pastel on paper

21 $\frac{13}{16}$ x 18 $\frac{1}{8}$ inches (55.4 x 46.0 cm)

Purchase: acquired through the generosity
of an anonymous donor [F77-33]



Odilon Redon

French, 1840–1916

Salomé with the Head of Saint John the Baptist, c. 1880/85

Black chalk on paper

8 $\frac{5}{16}$ x 7 $\frac{1}{4}$ inches (21.2 x 18.4 cm)

Bequest of Mr. Milton McGreevy
[81-30/67]



Edgar Degas

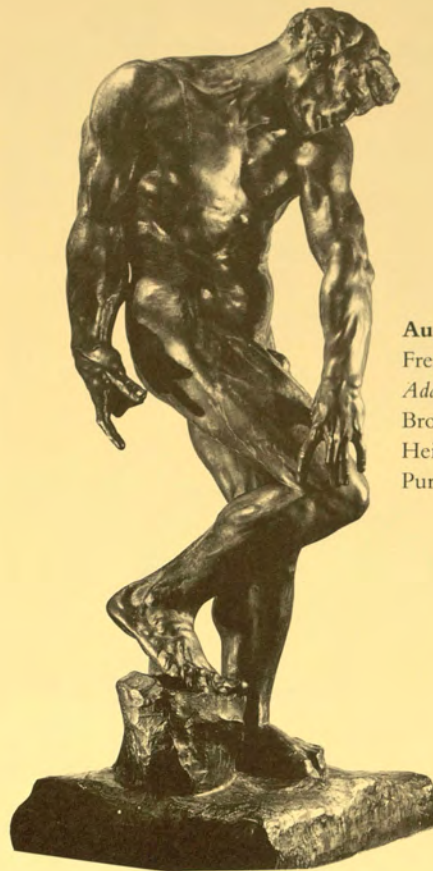
French, 1834–1917

Little Milliners, dated 1882

Pastel on paper

19¼ x 28¼ inches (49.0 x 71.8 cm)

Purchase: acquired through the generosity
of an anonymous donor [F79-34]



Auguste Rodin

French, 1840–1917

Adam, 1880

Bronze

Height: 77 inches (195.6 cm)

Purchase: Nelson Trust [55-70]



James Ensor

Belgian, 1860–1949

Seated Man, dated 1880

Charcoal on paper

28½ x 22½ inches (72.4 x 57.2 cm)

Gift of Dr. and Mrs. Nicholas S. Pickard
in memory of Dr. M. W. Pickard [58-22]

Emilio Sánchez-Perrier

Spanish, 1855–1907

View of Alcalá

Oil on wood panel

10¼ x 14⅞ inches (26.0 x 35.9 cm)

Gift of Mr. R. M. Chapman [32-34]





Gustave Caillebotte

French, 1848–1894

Portrait of Richard Gallo, dated 1881

Oil on canvas

38¼ x 45⅞ inches (97.2 x 116.6 cm)

Purchase: Nelson Trust [89–35]*

[See colorplate, p. 45]



Anna Alma-Tadema

English, c. 1865–1943

Interior of the Gold Room, c. 1883

Graphite and brown ink with

watercolor on paper

20⅞ x 13⅞ inches (52.0 x 35.3 cm)

Bequest of Mr. Milton McGreevy

[81–30/86]

[See colorplate, p. 46]



Georges Seurat

French, 1859–1891

Study for "A Bathing Place, Asnières," 1883

Oil on wood panel

6⅞ x 10⅜ inches (17.5 x 26.3 cm)

Purchase: Nelson Trust [33–15/3]

Paul Signac

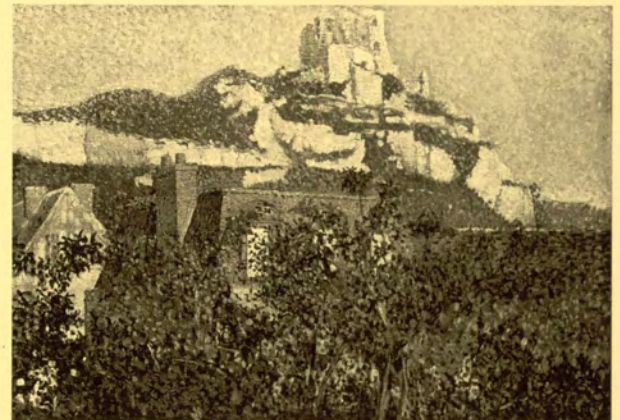
French, 1863–1935

Château Gaillard, Seen from the Artist's Window,
Petit Andely, 1886

Oil on canvas

17⅞ x 25⅞ inches (45.0 x 65.0 cm)

Purchase: acquired through the
generosity of an anonymous donor [F78–13]





Henri Fantin-Latour

French, 1836–1904

Chrysanthemums, c. 1889

Oil on canvas

38 $\frac{3}{8}$ x 36 $\frac{7}{8}$ inches (97.5 x 93.1 cm)

Purchase: Nelson Trust [33–15/2]



Claude Monet

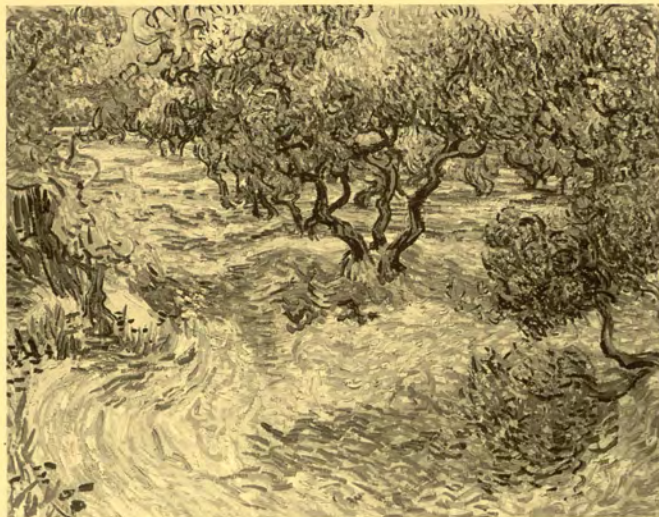
French, 1840–1926

Mill at Limetz, dated 1888

Oil on canvas

36 $\frac{3}{8}$ x 28 $\frac{1}{2}$ inches (92.5 x 72.4 cm)

Gift of Mrs. Joseph S. Atha [38–1986]



Vincent van Gogh

Dutch, 1853–1890

Olive Orchard, 1889

Oil on canvas

28 $\frac{3}{4}$ x 37 inches (73.0 x 94.0 cm)

Purchase: Nelson Trust [32–2]

[See colorplate, p. 47]



Paul Gauguin

French, 1848–1903

Faaturuma (Melancholic), dated 1891

Oil on canvas

37 x 26 $\frac{3}{4}$ inches (94.0 x 68.0 cm)

Purchase: Nelson Trust [38–5]

Paul Gauguin

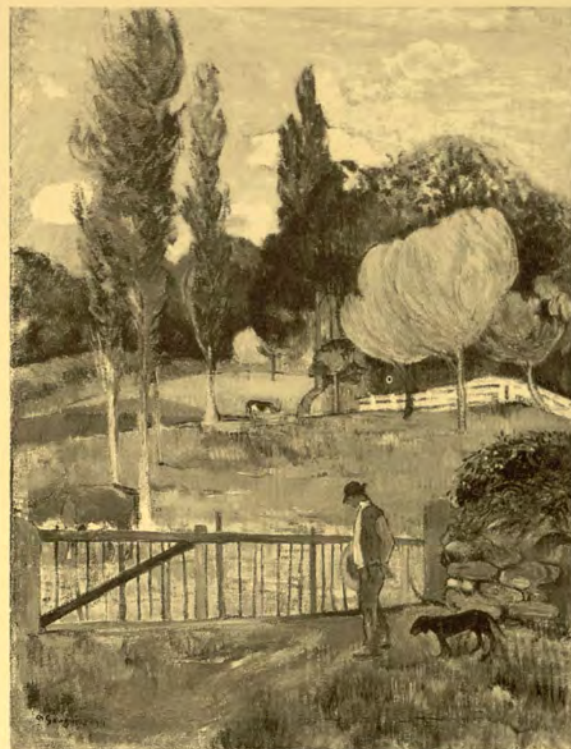
French, 1848–1903

Landscape, dated 1894

Oil on canvas

36¼ x 27½ inches (92.1 x 69.9 cm)

Purchase: acquired through the generosity
of an anonymous donor [F77-32]



Paul Gauguin

French, 1848–1903

Tē Po (The Great Night)

Woodcut

8⅞ x 14 inches (20.5 x 35.6 cm)

Purchase: Nelson Trust [71-9]



Camille Pissarro

French, 1830–1903

Poplars, Sunset at Eragny, dated 1894

Oil on canvas

28⅞ x 23⅞ inches (73.5 x 60.7 cm)

Gift of the Laura Nelson Kirkwood
Residuary Trust [44-41/2]

Pierre Bonnard

French, 1867–1947

Street at Night: Rain, 1899

Color lithograph

10⅞ x 13⅞ inches (25.6 x 35.3 cm)

Purchase: acquired through the generosity
of an anonymous donor [F78-3/3]



THE 20TH CENTURY



Presentation Cup and Cover, 1901
Silver with enamel decoration
Height: 10 $\frac{5}{8}$ inches (27.0 cm)
Liberty & Co., London; design attributed to
Archibald Knox, 1864–1933
Purchase: acquired through the generosity of
Sarah and Charles Koester [F89–31 a,b]

Jacques Villon

French, 1875–1963

The Red Umbrella, dated 1901

Etching with color aquatint

19 $\frac{1}{2}$ x 15 $\frac{1}{2}$ inches (49.5 x 39.4 cm)

Purchase: acquired through the generosity
of an anonymous donor [F78–3/1]



Armchair, 1898/1900

English oak and tooled leather

35 x 24 x 29 inches

(88.9 x 61.0 x 73.7 cm)

Guild of the Handicraft, Ltd., London;
designed by Charles Robert Ashbee,

1863–1942

Purchase: acquired through the
generosity of Mr. and Mrs. Earl D.
Wilberg [F91–32]



Johan Thorn Prikker

Dutch, 1868–1932

"Holländische Kunstausstellung in Krefeld," 1903

Color lithograph (poster)

33 $\frac{3}{8}$ x 47 $\frac{1}{2}$ inches (85.4 x 120.7 cm)

Purchase [F84–2]





Rosewater Dish, 1904
Silver with repoussé and chased decoration
Diameter: 20 inches (50.8 cm)
Shop of Omar Ramsden and Alwyn C. E. Carr, London;
design attributed to Alwyn C. E. Carr, 1872–1940
Purchase: Nelson Trust through the exchange of
gifts of the Countess Helen L. Villa [91–46]



Paul Cézanne
French, 1839–1906
Mont Sainte-Victoire, 1902/6
Oil on canvas
25 $\frac{1}{8}$ x 32 $\frac{1}{8}$ inches (63.8 x 81.5 cm)
Purchase: Nelson Trust [38–6]



Piet Mondrian
Dutch, 1872–1944
Oak Trees, 1907/8
Charcoal, chalk, and red crayon on paper
34 $\frac{1}{2}$ x 53 $\frac{1}{2}$ inches (87.6 x 135.9 cm)
Purchase: Nelson Trust [77–37]

Kees van Dongen
French (born the Netherlands), 1877–1968
Figure, 1905
Oil on canvas
25 $\frac{5}{8}$ x 21 $\frac{1}{4}$ inches (65.1 x 54.0 cm)
Gift of Mr. Arthur Wiesenberger [45–41]



Ernst Ludwig Kirchner
 German, 1880–1938
Portrait of the Poet Guthmann, dated 1910
 Oil on canvas
 32 1/8 x 25 5/8 inches (81.6 x 65.1 cm)
 Gift of the Friends of Art [54–88]
 [See colorplate, p. 48]



Ernst Barlach
 German, 1870–1938
Frenzy, 1910
 Bronze
 Length: 27 1/2 inches (69.9 cm)
 Gift of the Friends of Art [F65–18]



Aristide Maillol
 French, 1861–1944
Ile de France, c. 1910
 Bronze
 Height: 65 1/2 inches (166.4 cm)
 Purchase: the Mary Atkins and
 Ellen St. Clair Estates [A54–94]

Emil Nolde
 German, 1867–1956
Masks, 1911
 Oil on canvas
 28 3/4 x 30 1/2 inches (73.0 x 77.5 cm)
 Gift of the Friends of Art [54–90]



Käthe Kollwitz

German, 1867–1945

Woman Bending over a Sick Child

Black chalk, charcoal with white chalk highlights, watercolor, and graphite on paper
19 x 16 inches (48.3 x 40.6 cm),
maximum dimensions

Bequest of Mr. Laurence Sickman

[F88-48/11]



Egon Schiele

Austrian, 1890–1918

Standing Woman in a Jacket, Seen from Behind,
dated 1912

Graphite and watercolor on paper
18 x 12 inches (45.7 x 30.5 cm)

Gift of Mr. Richard S. Davis [53-18]

Léon Bakst

Russian (active in France), 1866–1924

"Le Martyre de Saint Sebastien," 1911

Color lithograph (poster; 2 parts)

51 $\frac{3}{16}$ x 79 $\frac{3}{8}$ inches (130.1 x 201.8 cm);

51 $\frac{1}{4}$ x 79 $\frac{3}{8}$ inches (130.2 x 201.8 cm)

Purchase [F85-9 a,b]*





Maurice Utrillo

French, 1883–1955

Street in Sannois, c. 1912/13

Oil on Masonite

20 $\frac{3}{8}$ x 29 $\frac{7}{8}$ inches (51.8 x 74.0 cm)

Purchase: the Adele R. Levy Fund, Inc.

[F62-46]



Odilon Redon

French, 1840–1916

Vase of Flowers, c. 1912

Pastel on paper

26 $\frac{3}{4}$ x 20 $\frac{1}{4}$ inches (68.0 x 51.4 cm)

Purchase: the Kenneth A. and Helen F.

Spencer Foundation Acquisition Fund [F76-1]

[See colorplate, p. 49]

Claude Monet

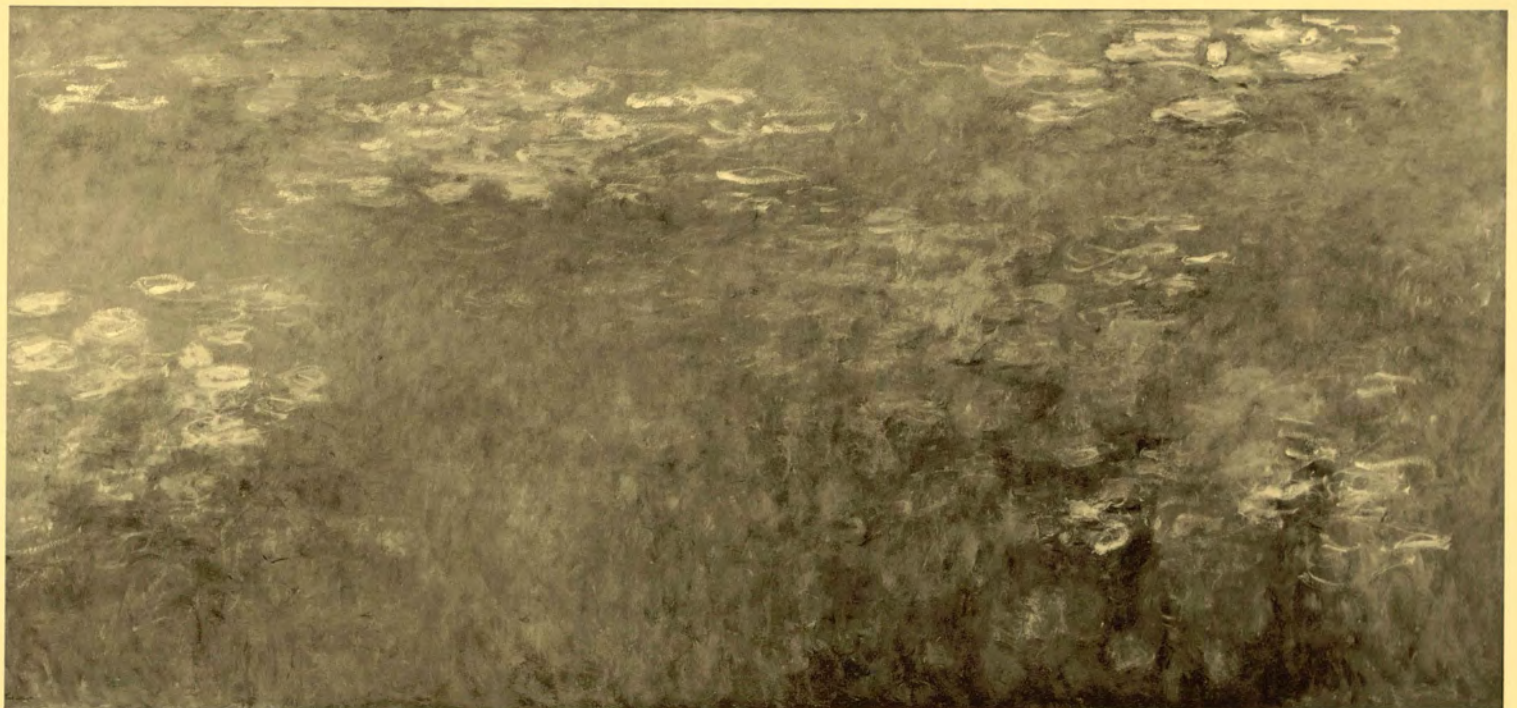
French, 1840–1926

Water Lilies, 1916/20

Oil on canvas

78 $\frac{3}{4}$ x 167 $\frac{1}{2}$ inches (200.0 x 425.5 cm)

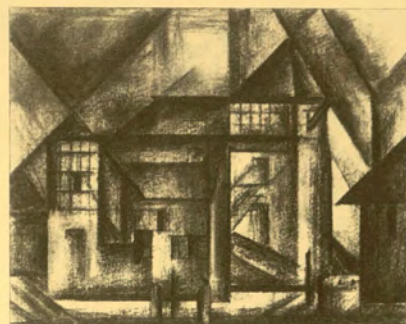
Purchase: Nelson Trust [57-26]





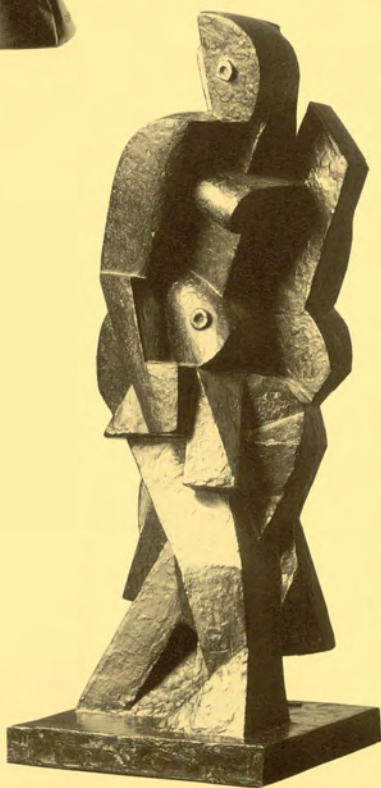
Alexander Archipenko

American (born Russia), 1887–1964
Statue on Triangular Base, dated 1914
 Bronze
 Height: 29⁷/₈ inches (75.9 cm)
 Gift of Mrs. Louis Sosland [F77-24]



Lyonel Feininger

American (active in Germany),
 1871–1956
Vollersroda III, dated 1914
 Charcoal with ink on paper
 9³/₈ x 12¹/₈ inches (23.8 x 30.8 cm)
 Purchase: acquired through the
 generosity of Mr. and Mrs. Milton
 McGreevy through the Westport
 Fund [50-16/2]



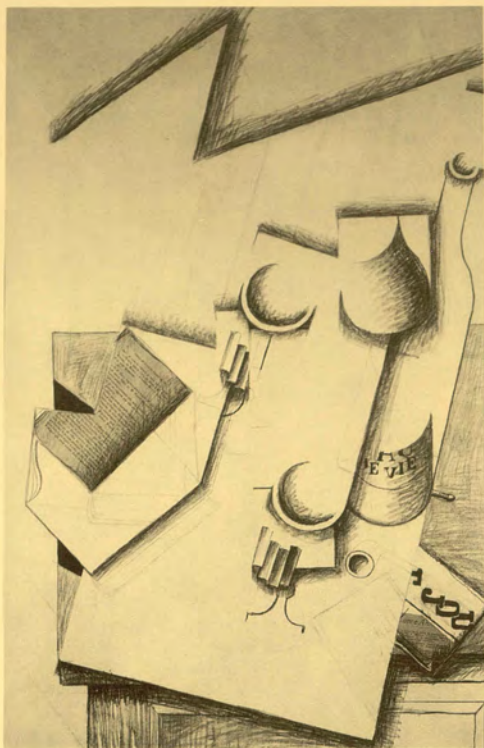
Jacques Lipchitz

American (born Lithuania), 1891–1973
Bather, dated 1917
 Bronze
 Height: 34³/₄ inches (88.3 cm)
 Gift of the Friends of Art [F70-12]

Pierre-Auguste Renoir

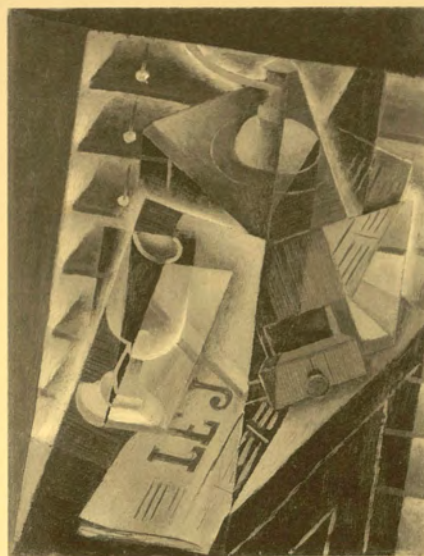
French, 1841–1919
The Large Bather, 1917
 Bronze
 Height: 48¹/₂ inches (123.2 cm)
 Purchase: the Elmer F. Pierson
 Foundation [77-57]





Juan Gris

Spanish (active in France), 1887–1927
Book, Glass, and Bottle on a Table, 1913
 Collage with black chalk on paper
 36 $\frac{1}{8}$ x 23 $\frac{3}{8}$ inches (91.7 x 60.0 cm)
 Gift of the Friends of Art [F61–10]



Juan Gris

Spanish (active in France), 1887–1927
Coffee Grinder and Glass, 1915
 Oil on cardboard
 15 $\frac{1}{8}$ x 11 $\frac{1}{2}$ inches (38.5 x 29.2 cm)
 Gift of Earle Grant in memory of
 Gerald T. Parker [71–22]



Lyonel Feininger

American (active in Germany), 1871–1956
Gaberndorf No. 2, 1924
 Oil on canvas mounted on board
 39 $\frac{1}{8}$ x 30 $\frac{1}{2}$ inches (99.4 x 77.5 cm)
 Gift of the Friends of Art [46–10]

Paul Klee

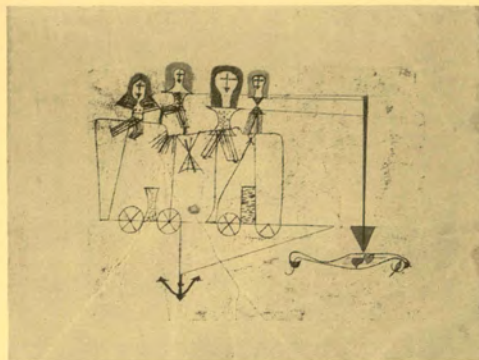
Swiss, 1879–1940

The Virtue Wagon, 1922

Oil-colored drawing and watercolor on chalked paper

12¼ x 16 inches (31.1 x 40.6 cm)

Gift of the Friends of Art [F71-15]



Wassily Kandinsky

French (born Russia), 1866–1944

Rose with Gray, dated 1924

Oil on cardboard

23⅞ x 19⅞ inches (60.0 x 48.4 cm)

Gift of the Friends of Art [F62-9]

[See colorplate, p. 49]



Jacques Lipchitz

American (born Lithuania),

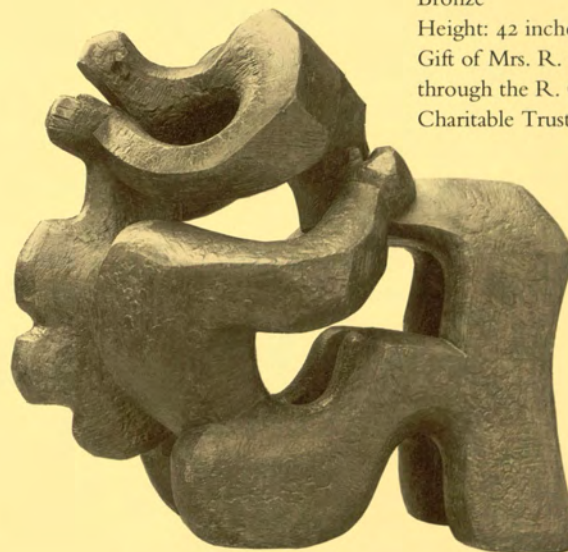
1891–1973

Return of the Prodigal Son, 1931

Bronze

Height: 42 inches (106.7 cm)

Gift of Mrs. R. C. Kemper, Sr.,
through the R. C. Kemper
Charitable Trust [F74-32]



Constantin Brancusi

French (born Rumania), 1876–1957

Portrait of Nancy Cunard, 1925/27

Walnut on marble base

Height: 24¼ inches (62.9 cm)

Lent by the Hall Family Foundation [37-1991/2]*





Oskar Kokoschka

English (born Austria), 1886–1980

Pyramids at Gizeh, 1929

Oil on canvas

34 $\frac{5}{8}$ x 51 $\frac{1}{8}$ inches (87.9 x 129.8 cm)

Gift of the Friends of Art [54–89]



Pablo Ruiz y Picasso

Spanish (active in France), 1881–1973

Visage, 1928

Lithograph

8 x 5 $\frac{5}{8}$ inches (20.3 x 14.3 cm)

Gift of Mrs. Thomas K. Baker [73–1]

Jean (Hans) Arp

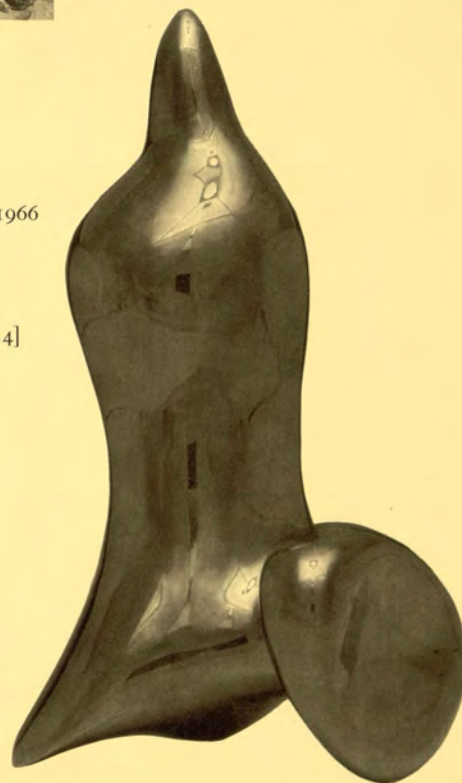
French (born Germany), 1887–1966

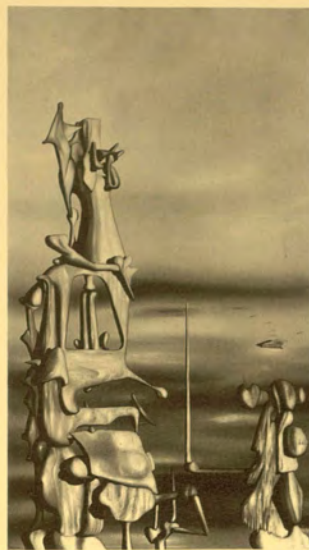
Seen and Heard, 1942

Gilt bronze

Height: 13 $\frac{1}{4}$ inches (33.7 cm)

Gift of the Friends of Art [F63–14]





Yves Tanguy

American (born France), 1900–1955

At the Risk of the Sun, 1947

Oil on canvas

27¼ x 15¾ inches (70.5 x 40.0 cm)

Gift of the Friends of Art [58–68]

Kay Sage

American (active in Europe), 1898–1963

Too Soon for Thunder, dated 1943

Oil on canvas

28 x 36 inches (71.1 x 91.4 cm)

Bequest of the artist [64–36]



Max Ernst

French (born Germany), 1891–1976

Capricorn, model 1948 (cast 1963/64)

Bronze

Height: 95 inches (241.3 cm)

Lent by the Hall Family Foundation

[37–1991/3]*



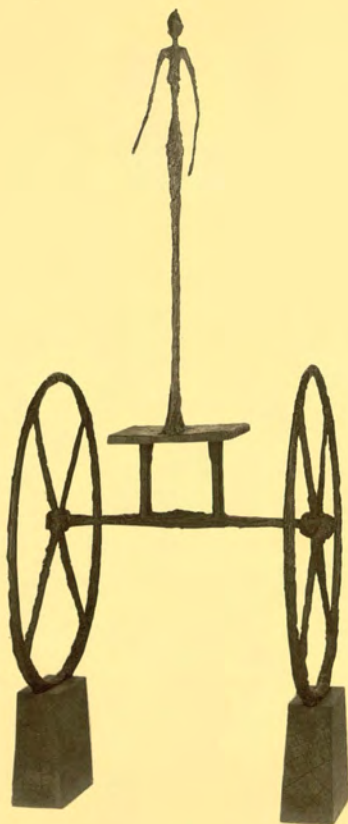
Barbara Hepworth

English, 1903–1975
Seated Female Nude Seen from Behind, dated 1949
 Graphite on cardboard prepared with gesso ground
 14 ¹¹/₁₆ x 10 ¹/₄ inches (37.3 x 26.0 cm)
 Bequest of Mr. Milton McGreevy [81–30/34]



Robert Doisneau

French, born 1912
The Indignant Woman, 1948
 Silver print
 9 ⁹/₁₆ x 12 ¹/₁₆ inches (24.3 x 30.6 cm)
 Gift of Dr. Carl Melcher [F81–50/10]



David Hockney

English, born 1937
Invented Man Revealing a Still Life, 1975
 Oil on canvas
 36 x 28 ¹/₂ inches (91.4 x 72.4 cm)
 Gift of Mr. and Mrs. William L. Evans [78–35]



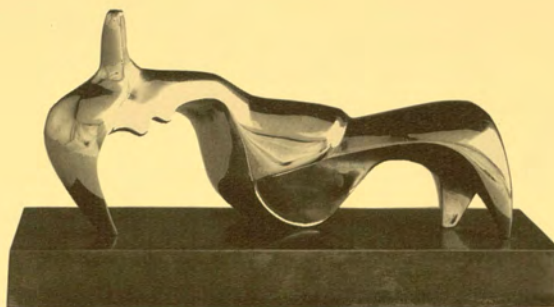
Alberto Giacometti

Swiss (active in France), 1901–1966
The Chariot, 1950
 Painted bronze
 Height: 56 ¹/₄ inches (142.9 cm)
 Lent by the Hall Family Foundation [37–1991/4]*

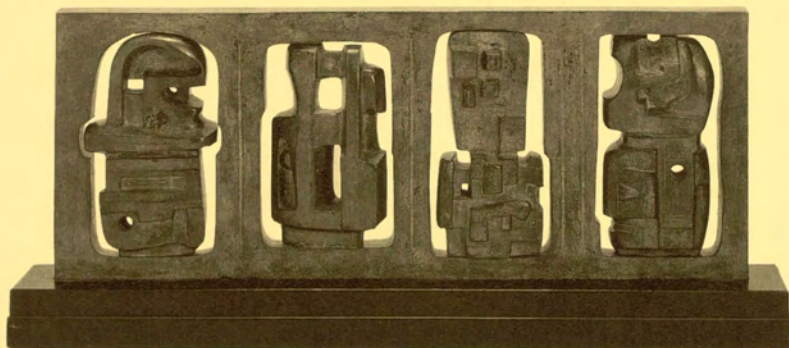
Sculpture by Henry Moore (Lent by the Hall Family Foundation)



Henry Moore
English, 1898–1986
Family Group, 1944
Bronze
Height: 7½ inches (19.5 cm)
[66-1986/42]



Pointed Reclining Figure, 1948
Bronze
Length: 9½ inches (24.1 cm)
[66-1986/28]



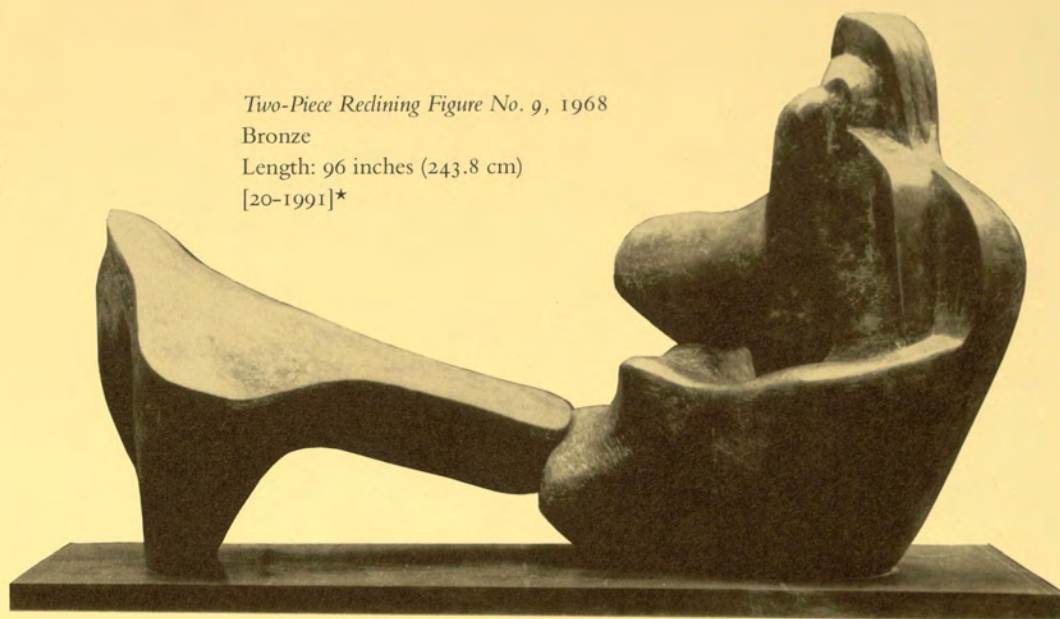
Time-Life Screen, working model, 1952
Bronze
Length: 43 inches (109.2 cm)
[66-1986/7]



Large Interior Form
Bronze
Height: 195 inches (495.3 cm)
[66-1986/4]

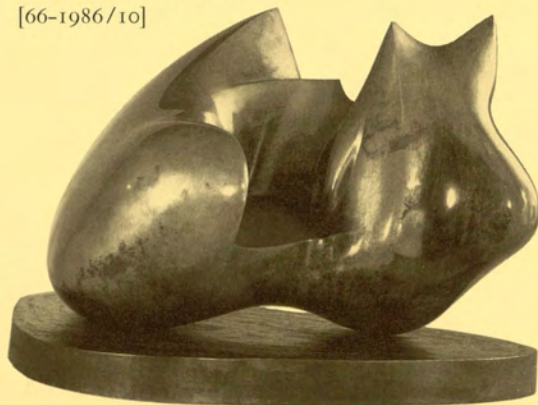


Figure on Steps, working model for
Draped Seated Woman, 1956/57
Bronze
Height: 25¼ inches (64.1 cm)
[67-1986/2]



Two-Piece Reclining Figure No. 9, 1968
Bronze
Length: 96 inches (243.8 cm)
[20-1991]*

Architectural Project, 1969
Bronze
Length: 28 inches (71.1 cm)
[66-1986/10]



Animal Form, 1969/71
Bronze
Length: 29½ inches (74.9 cm)
[66-1986/18]



IV

American Art

As a consequence of nationhood, immigration, territorial expansion, and industrialization, American society rapidly diversified in the decades before and after the year 1800. While the museum's collection of eighteenth- and nineteenth-century American art is restricted in both size and scope—there is hardly any sculpture, for example—the paintings and graphic arts illustrate the principal themes in the visual arts that were of most concern to the people of the young country. These people were largely of northern European stock and, like the Dutch of the seventeenth century to whom Americans are so often compared, mostly Protestant, which means that they did not bring with them the taste for or tradition of making art in service of the church. Instead they were attracted to pictures and prints depicting the facts, circumstances, or wonders of the world around them.

Portraiture at the end of the eighteenth century and the beginning of the nineteenth century was dominated by native artists who traveled to London to complete their artistic educations in the studio of the expatriate Benjamin West. In England they were exposed to the styles of British painters such as Sir Joshua Reynolds, John Hoppner, Henry Raeburn, and Thomas Lawrence. Portraits in the collection by John Singleton Copley, Gilbert Stuart, and Thomas Sully demonstrate sophisticated techniques adopted from their British counterparts. By contrast, the depiction of *George and Emma Eastman (A Fashionable Inn)* by Calvin Balis is both striking and charming for the primitiveness of its style. The technical exuberance of John Singer Sargent—another American whose career was pursued in Europe—and the psychological intensity of Thomas Eakins are well represented in major works by both artists.

A small but superb group of still-life paintings includes Raphaëlle Peale's *Venus Rising from the Sea—A Deception*

and a large masterpiece by John Frederick Peto, *Books on a Table*, painted in 1900 (colorplate, page 54). The extraordinary diversity of compositional and stylistic strategies employed by nineteenth-century landscape painters is evident from characteristic oils by John Frederick Kensett, Winslow Homer, Martin Johnson Heade, and George Inness, to name just a few, while William Keith's magnificent *Sunset Glow* is typical of that artist's splendid depictions of the virgin terrain of California. Views of Jerusalem, Stonehenge, and Venice by Frederic Edwin Church, Jasper Cropsey, and Thomas Moran, respectively, document interest in the natural and man-made wonders of the Old World. The museum's small group of genre paintings includes *Fishing on the Mississippi* and *Canvassing for a Vote* by George Caleb Bingham, depictions of middle-class domesticity by William Sidney Mount and Eastman Johnson, and the gorgeously painted if somewhat melancholy interior titled *Sonata*, by Childe Hassam (colorplate, page 53).

The erstwhile prohibition of works of recent origin from the collection formed by the William Rockhill Nelson Trust (see page 131) applied equally to European and American works of art. American painting and sculpture of the present century are nonetheless reasonably well represented in the museum's permanent collection because they have been more consistently accumulated, over the last sixty years, by local donor-collectors of vision and taste as well as by the Friends of Art organization. In its present, ever-changing form, the collection clearly embodies the midcentury shift of the center of artistic gravity from Europe to America. American art before World War II is dominated by no-nonsense assessments of modern life by George Bellows, Reginald Marsh, and Walt Kuhn; their canvases are supplemented by major watercolors by Marsh

and Charles Burchfield. A more lyrical tone is sounded by the colorful and rhythmic canvases of Thomas Hart Benton, a Missourian who made his home and career in Kansas City. His greatest easel painting, *Persephone* (colorplate, page 56), is a recapitulation of the ancient myth in midwestern terms of the 1930s.

Though European Surrealism spawned Abstract Expressionism (as evidenced by the Arshile Gorky painting in the collection), the abstract, postwar style created by Americans was distinctly their own; with it they dominated the art of the 1950s and early 1960s. The museum has a choice group of works from this period, with major canvases in a plethora of personal styles by Jackson Pollock, Richard Diebenkorn, Ellsworth Kelly, Franz Kline, and Mark Rothko. Certainly the most significant of them is Willem de Kooning's scintillating *Woman IV* of 1952/53 (colorplate, page 57). A characteristic sculpture by John Chamberlain, assembled from industrial detritus, translates the same vitality into three-dimensional form. The late 1950s witnessed the birth of Minimalism, wherein color was restrained or neutralized and geometry employed to assert discipline over form. One of the "black paintings" of Ad Reinhardt, along with a superb construction by Louise

Nevelson, demonstrate with rigor and profundity this highly cerebral approach to the making of abstractions.

Pop art of the 1960s was a relatively short-lived but highly influential movement that focused on the artificiality of a modern consumer society and took delight in the use of various compositional and technical strategies to blur the distinctions between art, advertising, and the electronic media. The result is exemplified by Tom Wesselmann's *Still Life No. 24* of 1962 and Robert Rauschenberg's *Tracer* of 1963 (colorplate, page 58), one of the icons of the period. It led quite naturally to the super-meticulous technique and startling illusionism of Photorealism, from which there emerged, in turn, the new and dramatic synthesis of color, energy, and technical discipline seen in large canvases of the 1980s, such as James Rosenquist's *Venturi and Blue Pinion*. In Philip Pearlstein's *Two Models from the Other Side of the Easel* (colorplate, page 59), even the eccentricity and lyricism of Benton's *Persephone* are to some extent accommodated. The recent popularity of ceramic sculpture is represented in the collection by a wide range of works in many, highly individual styles. Artists whose ceramics are featured include Robert Arneson, Peter Voulkos, Richard Shaw, Richard DeVore, and Kenneth Ferguson.

THE 18TH AND 19TH CENTURIES



Justus Engelhardt Kuhn

(born Germany), active 1708–1717

Portrait of a Girl, c. 1710

Oil on canvas

51¼ x 40¾ inches (130.2 x 103.5 cm)

Purchase: the Charles T. Thompson
Fund [F66-48]



John Singleton Copley, 1738–1815

Portrait of Mrs. John Barrett, c. 1758

Oil on canvas

50 x 40 inches (127.0 x 101.6 cm)

Gift of the Enid and Crosby Kemper
Foundation [F77-1]



John Singleton Copley, 1738–1815

Portrait of Mr. John Barrett, c. 1758

Oil on canvas

49⅞ x 40⅞ inches (126.7 x 103.8 cm)

Gift of the Enid and Crosby Kemper
Foundation [F76-52]



Card Table, 1760/80

Mahogany

27¾ x 34 x 16⅞ inches (70.5 x 86.4 x 41.2 cm)

New York

Purchase: Nelson Trust [44-12]



High Chest of Drawers, 1760/85
Mahogany
100½ x 42 x 21¾ inches
(255.3 x 106.7 x 55.3 cm)
Pennsylvania
Purchase: Nelson Trust [33-163]



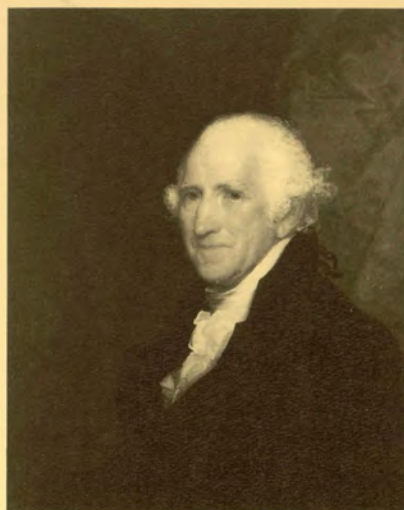
Chest-on-Chest, 1760/80
Mahogany
84 x 45½ x 23 inches (213.4 x 115.6 x 58.4 cm)
Attributed to Henry Rust, 1737-1812
Purchase: Nelson Trust [34-123]



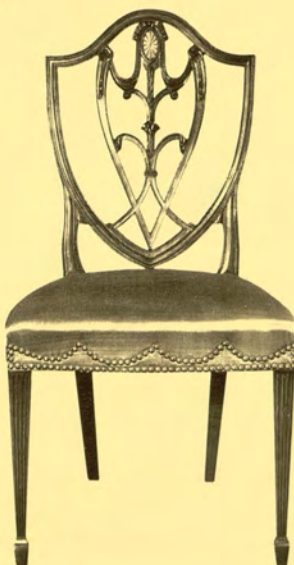
Benjamin West, 1738-1820
Portrait of Mr. and Mrs. John Custance, dated 1778
Oil on canvas
60⅞ x 84⅞ inches (153.2 x 215.0 cm)
Purchase: Nelson Trust [34-77]



Gilbert Stuart, 1755–1828
Portrait of the Right Honorable John Foster, 1791
 Oil on canvas
 83¼ x 59 inches (211.5 x 149.9 cm)
 Purchase: Nelson Trust [30–20]



Gilbert Stuart, 1755–1828
Portrait of Dr. William Aspinwall, c. 1814/15
 Oil on wood panel
 28⅞ x 22¾ inches (72.5 x 57.8 cm)
 Gift of Mr. and Mrs. Shepherd Brooks [81–35]



Side Chair, 1790/1805
 Carved and inlaid mahogany
 31 x 21 x 19 inches (78.7 x 53.3 x 48.3 cm)
 New York
 Purchase: Nelson Trust [33–37/1]



Thomas Sully (born England), 1783–1872
Portrait of Mrs. James Gore King, dated 1831
 Oil on canvas
 30 x 25⅛ inches (76.2 x 63.9 cm)
 Purchase: Nelson Trust [51–47]

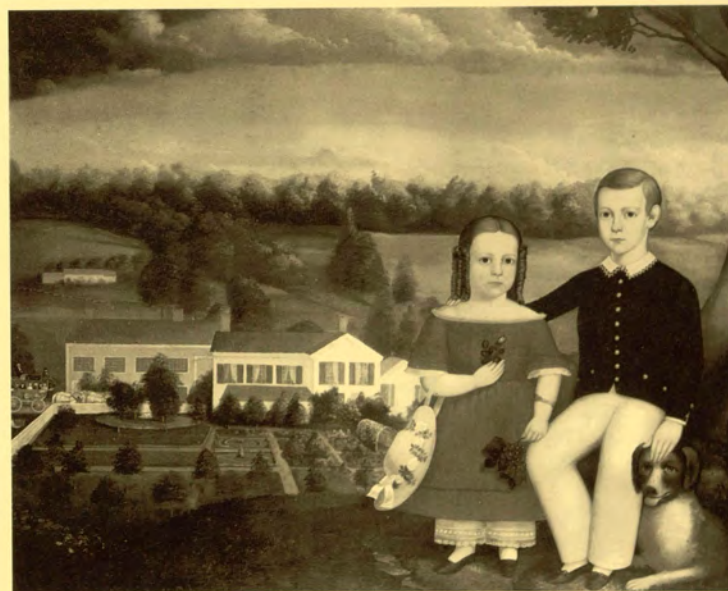


Raphaele Peale, 1774–1825
Venus Rising from the Sea—A Deception
 (formerly known as *After the Bath*), dated 182[2]
 Oil on canvas
 29¼ x 24⅞ inches (74.3 x 61.3 cm)
 Purchase: Nelson Trust [34–147]



Jacob Ward, 1809–1891
Natural Bridge, Virginia, c. 1835
 Oil on wood panel
 23⅝ x 32 inches (60.0 x 81.3 cm)
 Purchase: Nelson Trust [33–4/3]

Calvin Balis, 1817–c. 1863
George and Emma Eastman (A Fashionable Inn), c. 1850
 Oil on canvas
 53¾ x 67 inches (136.5 x 170.2 cm)
 Purchase: Nelson Trust [33–43]



William Sidney Mount, 1807–1868
Winding Up (Courtship), dated 1836
 Oil on wood panel
 18¼ x 14⅞ inches (46.4 x 37.8 cm)
 Gift of the Enid and Crosby Kemper
 Foundation [F77–39]



George Caleb Bingham,
1811–1879
Canvassing for a Vote
(*Candidate for Electioneering*), dated 1852
Oil on canvas
25 $\frac{1}{8}$ x 30 $\frac{1}{4}$ inches (63.8 x 76.8 cm)
Purchase: Nelson Trust [54–9]

George Caleb Bingham, 1811–1879
Spectator, study for *Stump Orator*, 1847
Graphite on paper
8 $\frac{3}{8}$ x 3 $\frac{7}{8}$ inches (21.3 x 9.8 cm)
Purchase: Nelson Trust [60–74]



George Caleb Bingham, 1811–1879
Fishing on the Mississippi, dated 1851
Oil on canvas
28 $\frac{11}{16}$ x 35 $\frac{7}{8}$ inches (72.9 x 91.1 cm)
Purchase: Nelson Trust [33–4/4]



Severin Roesen (born Germany), 1815/16–after 1872
Two-Tiered Still Life, c. 1867
Oil on preprimed linen
36 $\frac{1}{8}$ x 50 $\frac{1}{8}$ inches (91.8 x 127.3 cm)
Purchase: acquired through the bequest of Dorothy K. Rice [F91–58]
[See colorplate, p. 50]



John Frederick Kensett, 1816–1872

Woodland Waterfall, c. 1855

Oil on canvas

40 x 34 $\frac{1}{8}$ inches (101.6 x 86.7 cm)

Purchase: Nelson Trust [86-10]*



Thomas P. Otter, 1832–1890

On the Road, dated 1860

Oil on canvas

22 x 45 $\frac{3}{8}$ inches (55.9 x 115.3 cm)

Purchase: Nelson Trust [50-1]



Frederic Edwin Church, 1826–1900

Jerusalem from the Mount of Olives,
dated 1870

Oil on canvas

53 $\frac{1}{2}$ x 83 $\frac{1}{2}$ inches (135.9 x 212.1 cm)

Gift of the Enid and Crosby Kemper
Foundation [F77-40]



Winslow Homer, 1836–1910
Gloucester Harbor, dated 1873
 Oil on canvas
 15⁹/₁₆ x 22⁷/₁₆ inches (39.5 x 57.0 cm)
 Gift of the Enid and Crosby Kemper
 Foundation [F76–46]
 [See colorplate, p. 51]



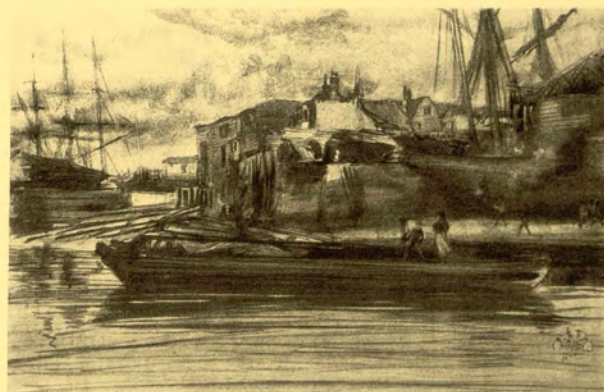
Chauncey Ives, 1810–1894
Bust of a Woman as a Roman Matron,
 dated 1878
 Marble
 Height: 24 inches (61.0 cm)
 Bequest of Laura Nelson Kirkwood
 [T1988–111]



Martin Johnson Heade, 1819–1904
Marsh Scene, c. 1874
 Oil on canvas
 13 x 26¹/₂ inches (33.0 x 67.3 cm)
 Gift of the Enid and Crosby Kemper
 Foundation [F78–10]



Jasper Francis Cropsey, 1823–1900
Stonehenge, dated 1876
 Oil on canvas
 24¹/₄ x 54¹/₈ inches (61.6 x 137.5 cm)
 Gift of Mrs. Thomas King Baker and Mrs. George H. Bunting, Jr. [81–11]



James McNeill Whistler, 1834–1903
Limehouse, 1878
 Lithograph
 6³/₄ x 10¹/₂ inches (17.2 x 26.7 cm)
 Purchase: Nelson Trust [32–69/20]



John La Farge, 1835–1910
Study of Pink Hollyhocks in Sunlight, c. 1879
 Watercolor and gouache on paper
 11 ¹/₁₆ x 9 ¹/₁₆ inches (30.3 x 24.6 cm)
 Gift of Mr. James Maroney [F86–22]



James McNeill Whistler, 1834–1903
San Giorgio, 1879/80
 Etching
 8 ¹/₄ x 12 inches (21.0 x 30.5 cm)
 Purchase [F86–11]



Eastman Johnson, 1824–1906
Thy Word Is a Lamp unto My Feet and a Light unto My Path, c. 1880/81
 Oil on canvas
 22 ¹/₂ x 27 inches (57.2 x 68.6 cm)
 Gift of the Enid and Crosby Kemper Foundation [F79–12]

Alfred Thompson Bricher, 1837–1908
Schooner Close-Hauled, c. 1882
 Oil on canvas
 24 ¹/₄ x 44 ¹/₄ inches (61.6 x 112.4 cm)
 Gift of the Enid and Crosby Kemper Foundation [F81–34]





Tea Service, 1882/90
Belleek porcelain with raised gold,
silver, and bronze paste decoration
Diameter of tray: 16½ inches (41.9 cm);
height of teapot: 3⅞ inches (9.9 cm)
Ott and Brewer, Trenton, New Jersey
Purchase: the Charles T. and Marion
M. Thompson Fund [F91-1/1-6]

John Singer Sargent (born Italy), 1856–1925

Portrait of Mrs. Cecil Wade, dated 1886

Oil on canvas

64½ x 53⅞ inches (163.8 x 136.2 cm)

Gift of the Enid and Crosby Kemper Foundation [F86-23]

[See colorplate, p. 52]



George Inness, 1825–1894

The Hudson River at Milton, dated 1888

Oil on canvas

26⅞ x 22⅞ inches (68.3 x 56.3 cm)

Purchase: Nelson Trust [33-87]

Winslow Homer, 1836–1910

Perils of the Sea, dated 1888

Etching

16½ x 21¾ inches (41.9 x 55.3 cm)

Purchase [F85-10]





Frederic Remington, 1861–1909
Teaching a Mustang Pony to Pack Game, 1890
 Oil on canvas
 20 x 30 inches (50.8 x 76.2 cm)
 Purchase: the Union Pacific Foundation
 Art Acquisition Fund [F86–19]

Thomas Moran (born England), 1837–1926
The Grand Canal with the Doge's Palace, Venice, dated 1889
 Oil on canvas
 24 $\frac{3}{16}$ x 36 $\frac{1}{8}$ inches (61.5 x 91.7 cm)
 Gift of the Enid and Crosby Kemper Foundation [F88–35]



John La Farge, 1835–1910
Peonies Blowing in the Wind, 1889
 Leaded-glass window
 56 $\frac{1}{2}$ x 26 $\frac{1}{2}$ inches (143.5 x 67.3 cm)
 Gift of the Enid and Crosby Kemper
 Foundation [F88–34]
 [See colorplate, p. 53]

Theodore Robinson, 1852–1896
Duck Pond, c. 1891
 Oil on canvas
 25 $\frac{7}{8}$ x 32 $\frac{1}{8}$ inches (65.7 x 81.6 cm)
 Purchase: Nelson Trust [33–103]





Childe Hassam, 1859–1935
The Concord Meadow, c. 1891
 Pastel and gouache on prepared canvas
 18 x 22 $\frac{1}{8}$ inches (45.7 x 56.2 cm)
 Gift of Pauline A. Dierks in memory
 of Mae G. Sutherland [F83–46]



Ernest Lawson (born Nova Scotia), 1873–1939
Woodland Scene, c. 1891/92
 Oil on canvas
 20 x 25 $\frac{1}{4}$ inches (50.8 x 64.1 cm)
 Gift of Mr. and Mrs. Albert R. Jones [33–1596]



Childe Hassam, 1859–1935
Sonata, dated 1893
 Oil on canvas
 32 x 32 inches (81.3 x 81.3 cm)
 Gift of Mr. and Mrs. Joseph S. Atha [52–5]
 [See colorplate, p. 53]



William Merritt Chase, 1849–1916
Beach Scene, c. 1895
 Oil on canvas
 14 $\frac{3}{4}$ x 19 $\frac{7}{8}$ inches (37.5 x 50.5 cm)
 Bequest of Miss Frances Logan [47–106]



William Keith (born Scotland),
1839–1911
Sunset Glow, dated 1896
Oil on canvas
36 $\frac{1}{8}$ x 72 $\frac{1}{2}$ inches (91.8 x 184.2 cm)
Gift of Mrs. Ferdinand Heim in
memory of her husband [45–22]



Henry Roderick Newman,
1843–1917
*Room of Tiberius, Temple of Isis,
Philae*, c. 1894
Watercolor over graphite on paper
20 $\frac{1}{8}$ x 13 inches (51.1 x 33.0 cm)
Bequest of Mr. Milton McGreevy
[81–30/57]



Childe Hassam, 1859–1935
Flower Market, dated 1895
Watercolor, gouache, and pastel on paper
19 $\frac{1}{8}$ x 13 $\frac{7}{16}$ inches (48.6 x 34.1 cm)
Bequest of Miss Frances Logan [47–118]



Maurice Prendergast
(born Newfoundland), 1859–1924
Side Canal, Venice, c. 1898/99
Watercolor over graphite on paper
13 $\frac{5}{16}$ x 9 $\frac{1}{16}$ inches (33.8 x 25.2 cm)
Purchase: acquired through the
generosity of Mrs. George C.
Reuland through the W. J. Brace
Charitable Trust [F81–46]



John Frederick Peto, 1854–1907
Books on a Table, 1900
 Oil on canvas
 24½ x 42⅞ inches (62.2 x 108.9 cm)
 Purchase: Nelson Trust through the
 exchange of a gift of the Friends of
 Art [90–11]
 [See colorplate, p. 54]



Kettle and Stand, 1905/10
 Silver with repoussé and chased
 decoration; ivory bands on handle
 Height: 17½ inches (44.5 cm)
 Reed and Barton, Taunton,
 Massachusetts
 Gift of Marion B. Sharp [74–61/1 a,b]

William Merritt Chase, 1849–1916
Still Life with Striped Bass, c. 1907
 Oil on canvas
 29⅞ x 36½ inches (74.5 x 92.7 cm)
 Gift of Mr. and Mrs. Albert R. Jones [33–1601]





Thomas Eakins, 1844–1916
Portrait of Monsignor James P. Turner, c. 1906
 Oil on canvas
 88 x 42 inches (223.5 x 106.7 cm)
 Gift of the Enid and Crosby Kemper
 Foundation [F83–41]



George Bellows, 1882–1925
Frankie, the Organ Boy, 1907
 Oil on canvas
 48 $\frac{3}{16}$ x 34 $\frac{3}{16}$ inches (122.4 x 86.9 cm)
 Purchase: acquired through the
 bequest of Ben and Clara Shlyen [F91–22]



John Singer Sargent (born Italy), 1856–1925
Portrait of Francisco Bernareggi, dated 1907
 Oil on canvas
 26 $\frac{3}{4}$ x 19 $\frac{1}{4}$ inches (68.0 x 48.9 cm)
 Gift of the Enid and Crosby Kemper
 Foundation [F86–26]



Cabinet, 1907/9
Mahogany with ebony detailing;
glass doors
56½ x 66 x 22 inches
(143.5 x 167.6 x 55.9 cm)
Greene and Greene, Pasadena,
California; designed by Charles
Sumner Greene, 1868–1957, and
Henry Mathers Greene, 1870–1954
Purchase: acquired through the
generosity of Mr. and Mrs. R. Hugh
Uhlmann [F91-23]



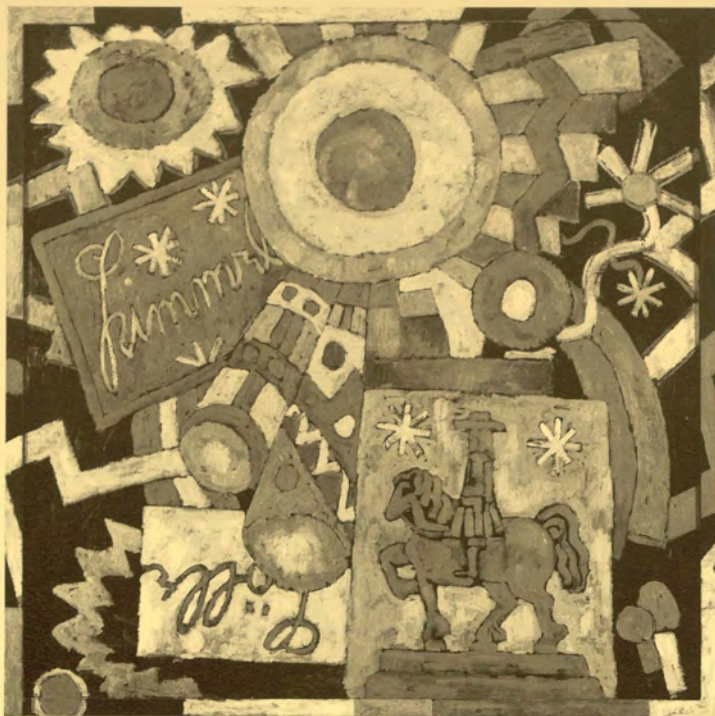
Alfred Stieglitz, 1864–1946
Steerage, 1915
Photogravure print
13⅞ x 10¾ inches (33.3 x 27.3 cm)
Purchase: acquired through the NBC
Fund and the generosity of an
anonymous donor [F79-15]



Thomas Moran (born England), 1837–1926
Grand Canyon, dated 1912
Oil on wood panel
15⅞ x 23⅞ inches (40.3 x 60.7 cm)
Bequest of Katherine Harvey [63-44]



Maurice Prendergast (born Newfoundland), 1859–1924
Castle Island, c. 1912/14
Oil on canvas
18⅞ x 28⅞ inches (47.1 x 71.9 cm)
Gift of Mr. and Mrs. Joseph S. Atha [F58-57]



Marsden Hartley, 1877–1943

Himmel, 1915

Oil on canvas with original painted wood border

49½ x 49⅞ inches (125.7 x 126.1 cm)

Gift of the Friends of Art [56–118]

[See colorplate, p. 55]

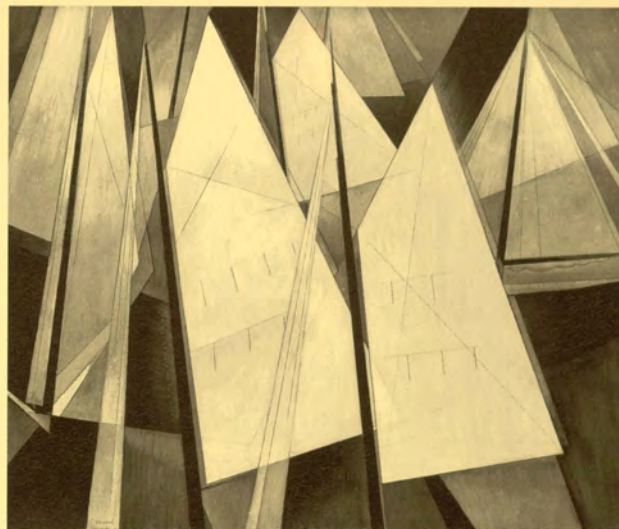
George Bellows, 1882–1925

Pueblo Tesuque, No. 2, 1917

Oil on canvas mounted on Masonite

34⅜ x 44⅞ inches (87.4 x 112.7 cm)

Gift of Julia and Humbert Tinsman [F84–65]



Charles Demuth, 1883–1935

Sails, dated 1919

Gouache and graphite on illustration board

20 x 23¼ inches (50.8 x 60.3 cm)

Gift of the Friends of Art with the assistance
of the Mrs. Alfred B. Clark Fund [F79–25]



Elie Nadelman (born Poland), 1882–1946
Standing Girl, 1918/20
 Cherry wood, gesso, and paint
 Height: 30¾ inches (78.1 cm)
 Gift of Julia and Humbert Tinsman [F91-62]



Robert Henri, 1865–1929
Portrait of an Irish Boy (Thomas Cafferty), 1925
 Oil on canvas
 24 x 20⅞ inches (61.0 x 51.2 cm)
 Gift of Mrs. Murat Boyle in memory of her husband [60-70]



Charles Burchfield, 1893–1967
Edge of Town, dated 1921–41
 Watercolor with touches of gouache
 over graphite on paper
 26⅛ x 39⅛ inches (68.4 x 101.1 cm)
 Gift of the Friends of Art [41-52]



Gaston Lachaise (born France),
 1882–1935
John Marin, 1928
 Bronze
 Height: 12½ inches (31.8 cm)
 Gift of the Friends of Art [57-99]



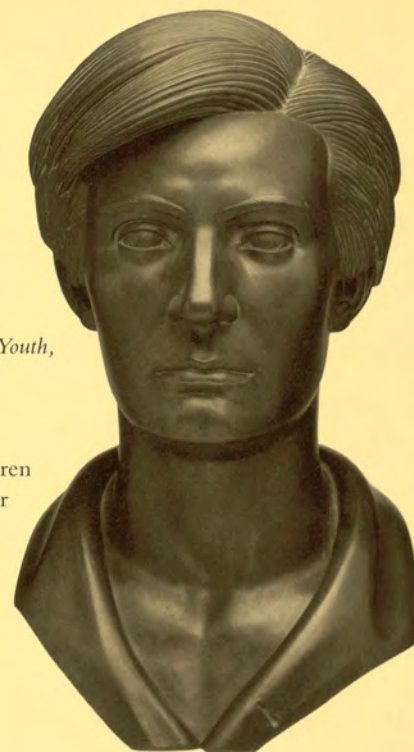
Reginald Marsh (born France), 1898–1954
Street Scene, Twelfth Avenue, dated 1928
 Oil on canvas
 19½ x 29½ inches (49.5 x 74.9 cm)
 Purchase [F90-37]*



Reginald Marsh (born France), 1898–1954
20 South Street, dated 1939
 Watercolor and gouache over graphite on paper
 26⅞ x 40⅞ inches (67.6 x 102.4 cm)
 Gift of the Friends of Art [41-3]



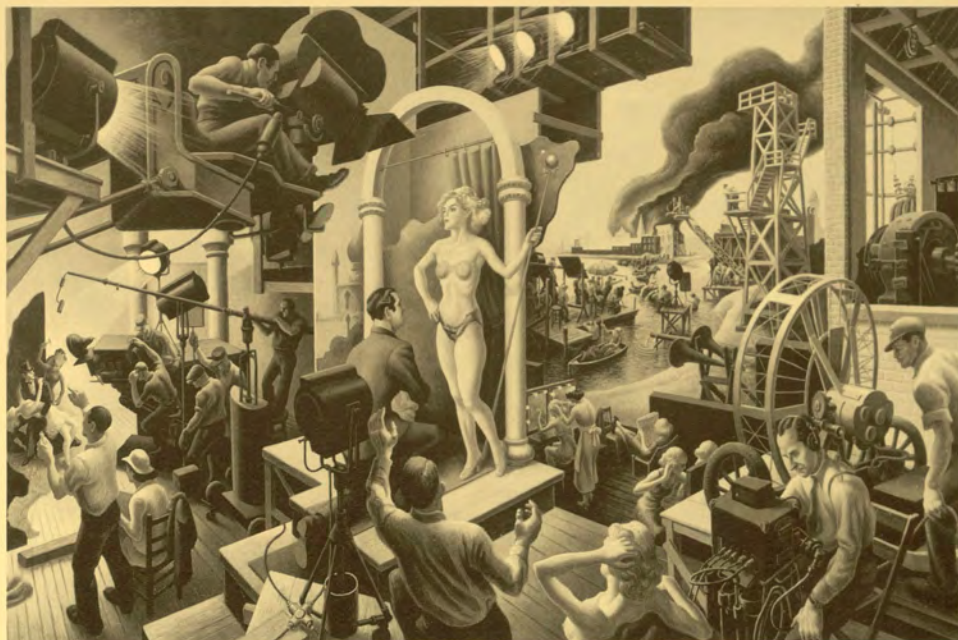
Georgia O'Keeffe, 1887–1986
Apple Blossoms, c. 1930
 Oil on canvas
 36 x 24 inches (91.4 x 61.0 cm)
 Gift of Mrs. Louis Sosland [F81-62]



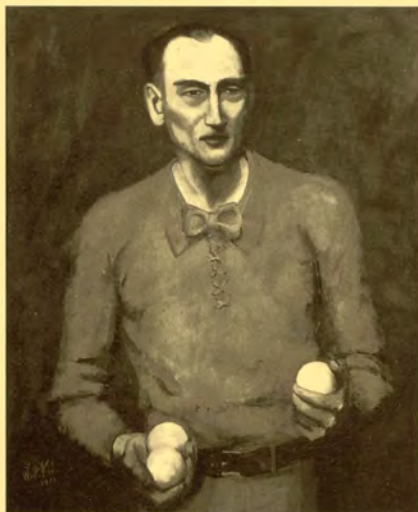
Paul Manship, 1885–1966
Head of Abe Lincoln, the Hoosier Youth,
 dated 1931
 Bronze
 Height: 31 inches (78.7 cm)
 Gift of Kansas City school children
 through the Patriots and Pioneer
 Association [46-7]



Walker Evans, 1903–1975
Saratoga Springs, New York, 1931, 1931
 Gelatin silver print
 11 ⁵/₈ x 9 ³/₈ inches (29.5 x 23.9 cm)
 Purchase [F75-2]



Thomas Hart Benton, 1889–1975
Hollywood, 1937
 Tempera with oil on canvas, mounted on wood panel
 53 ¹/₂ x 81 inches (135.9 x 205.7 cm)
 Bequest of the artist [F75-21/12]



Walt Kuhn, 1880–1949
Juggler, dated 1934
 Oil on canvas
 30 ¹/₁₆ x 25 ³/₁₆ inches (76.4 x 64.0 cm)
 Gift of the Friends of Art [38-1]



Thomas Hart Benton, 1889–1975
Persephone, 1938
 Tempera with oil glazes on linen,
 laid down on plywood
 72 ¹/₈ x 56 ¹/₁₆ inches (183.3 x 142.5 cm)
 Purchase [F86-57]*
 [See colorplate, p. 56]



Thomas Hart Benton, 1889–1975
Working Study for "The Seneca Discover the French," 1956
 Casein and graphite on paper; squared in graphite
 28 $\frac{7}{8}$ x 22 $\frac{7}{8}$ inches (73.3 x 58.1 cm)
 Bequest of the artist [F75-21/19]



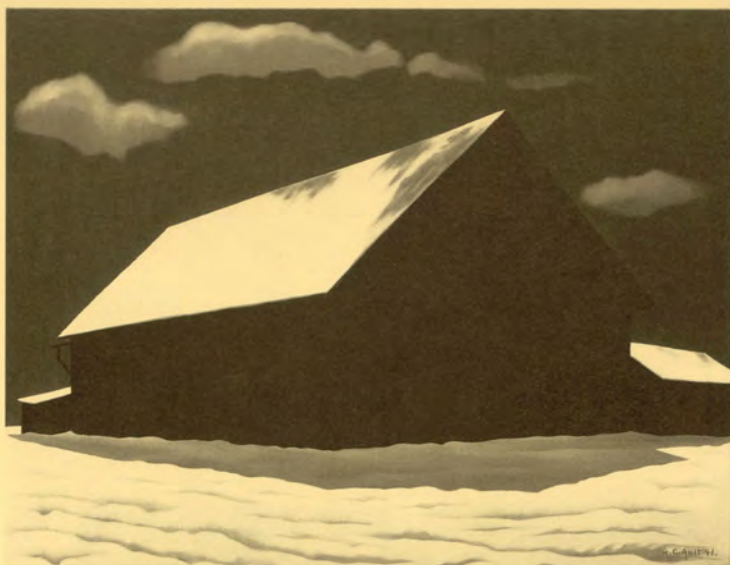
Birger Sandzén (born Sweden), 1871–1954
Long's Peak, Colorado, dated 1938
 Oil on canvas
 40 x 48 $\frac{1}{4}$ inches (101.6 x 122.6 cm)
 Gift of Mrs. Massey Holmes in memory of her husband [38-10]



Paul Meltsner, 1905–1966
Paul, Marcella, and Van Gogh (No. 2), c. 1940
 Oil on canvas
 36 $\frac{1}{16}$ x 30 $\frac{1}{16}$ inches (91.6 x 76.4 cm)
 Gift of Mr. Oscar Serlin [40-2/2]



Edward Hopper, 1882–1967
Light Battery at Gettysburg, 1940
 Oil on Masonite
 18 $\frac{1}{8}$ x 27 $\frac{5}{16}$ inches (46.0 x 69.4 cm)
 Gift of the Friends of Art [47-95]



George Ault, 1891–1948
January Full Moon, dated 1941
 Oil on canvas
 20¼ x 26⅞ inches (51.4 x 67.0 cm)
 Purchase: Nelson Trust (by exchange) [91–19]



Arshile Gorky (born Turkish Armenia), 1904–1948
Cornfield of Health II, dated 1944
 Oil on canvas
 30⅞ x 37¾ inches (76.5 x 95.9 cm)
 Gift of the Friends of Art [F66–23]



Joseph Cornell, 1903–1972
A Pantry Ballet (for Jacques Offenbach),
 dated 1942
 Wood, plastic, paper, and metal
 10½ x 18⅞ x 6 inches
 (26.7 x 46.1 x 15.2 cm)
 Gift of the Friends of Art [F77–34]

Willem de Kooning (born the Netherlands), born 1904
Boudoir, dated 1951
 Oil on composition board
 27½ x 33¼ inches (69.9 x 84.5 cm)
 Gift of Mr. William Inge [56–125]



Ansel Adams, 1902–1984
*Canyon de Chelly National Monument,
 Arizona*, 1942
 Gelatin silver print
 10¾ x 13⅜ inches (27.3 x 34.0 cm)
 Gift of Mrs. George H. Bunting, Jr.
 [69–11/1]





Jackson Pollock, 1912–1956
Number 6, 1952, dated 1952
 Oil on canvas
 55 $\frac{7}{8}$ x 47 inches (141.9 x 119.4 cm)
 Gift of the Friends of Art [F68-18]

Willem de Kooning (born the Netherlands), born 1904
Woman IV, 1952/53
 Oil, enamel, and charcoal on canvas
 59 x 46 $\frac{1}{4}$ inches (149.9 x 117.5 cm)
 Gift of Mr. William Inge [56-128]
 [See colorplate, p. 57]



Charles Sheeler, 1883–1965
Conference No. 1, dated 1954
 Oil on canvas
 20 $\frac{1}{2}$ x 25 $\frac{3}{8}$ inches (52.1 x 64.5 cm)
 Gift of the Friends of Art [55-93]



Larry Rivers, born 1923
Berdie with the American Flag, dated 1955
 Oil on canvas
 20 x 25 $\frac{7}{8}$ inches (50.8 x 65.7 cm)
 Gift of Mr. William Inge [57-120]



Mark Tobey, 1890-1976
Space Ritual No. 6, dated 1957
 Sumi ink on paper
 44 $\frac{1}{2}$ x 35 inches (113.0 x 88.9 cm)
 Gift of the Friends of Art [F59-62]

Grace Hartigan, born 1922
Broadway Restaurant, dated 1957
 Oil on canvas
 79 x 62 $\frac{3}{4}$ inches (200.7 x 159.4 cm)
 Gift of Mr. William T. Kemper [F57-56]



H. C. Westermann, 1922-1981
Hands, 1959
 Metal and linoleum
 Height: 54 inches (137.2 cm)
 Gift of Mr. and Mrs. Richard
 Hollander [F73-36]



William Baziotas, 1912–1963

Crescent, 1959

Oil on canvas

60¼ x 72⅞ inches (153.0 x 183.8 cm)

Purchase: Nelson Trust through the exchange
of a gift of the Friends of Art [90–10]



Richard Diebenkorn, 1922–1993

Interior with a Book, dated 1959

Oil on canvas

70 x 64 inches (177.8 x 162.6 cm)

Gift of the Friends of Art [F63–15]

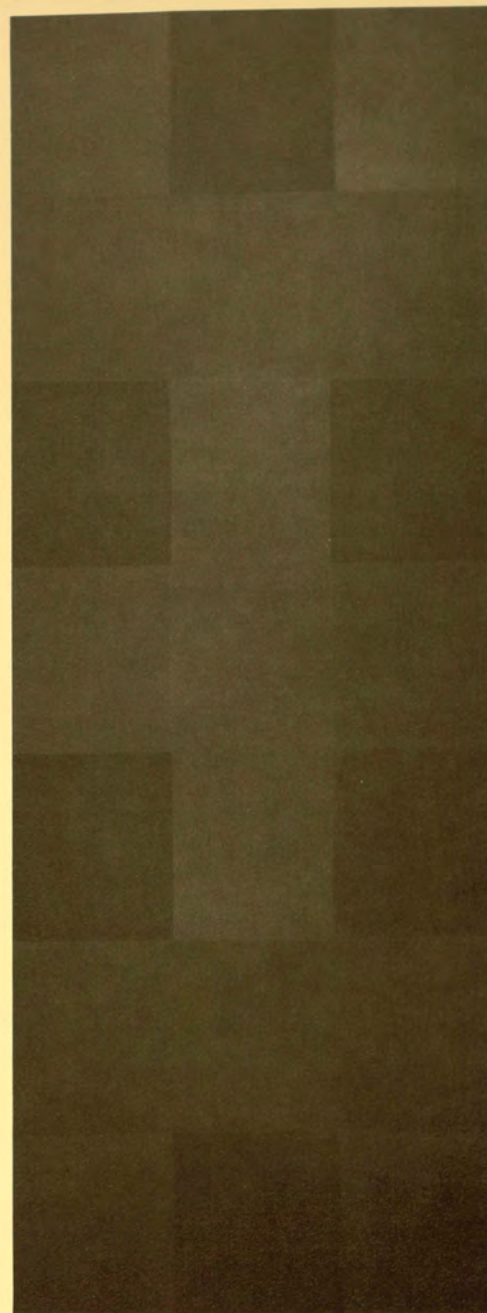
Ad Reinhardt, 1913–1967

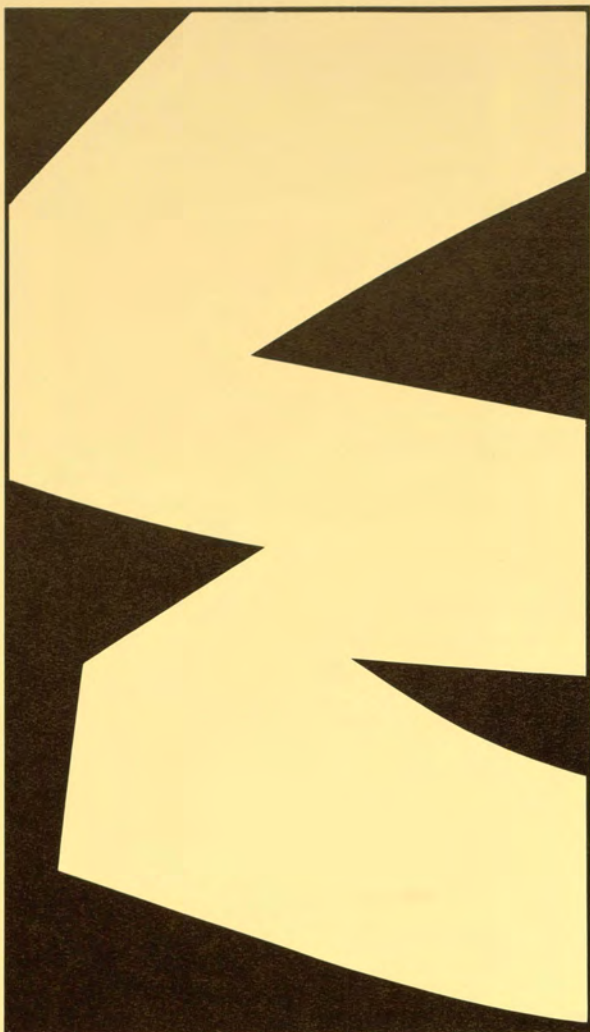
No. 10, 1959

Oil on canvas

108 x 40 inches (274.3 x 101.6 cm)

Purchase: Nelson Trust [89–17]*





Ellsworth Kelly, born 1923

Untitled, 1960

Oil on canvas

86 x 48 inches (218.4 x 121.9 cm)

Purchase: Nelson Trust through the bequest of Dorothy K. Rice [92-3]



Franz Kline, 1910–1962

Turin, dated 1960 (on back)

Oil on canvas

80 x 95³/₈ inches (203.2 x 242.3 cm)

Gift of Mrs. Alfred B. Clark through the Friends of Art [F61-23]



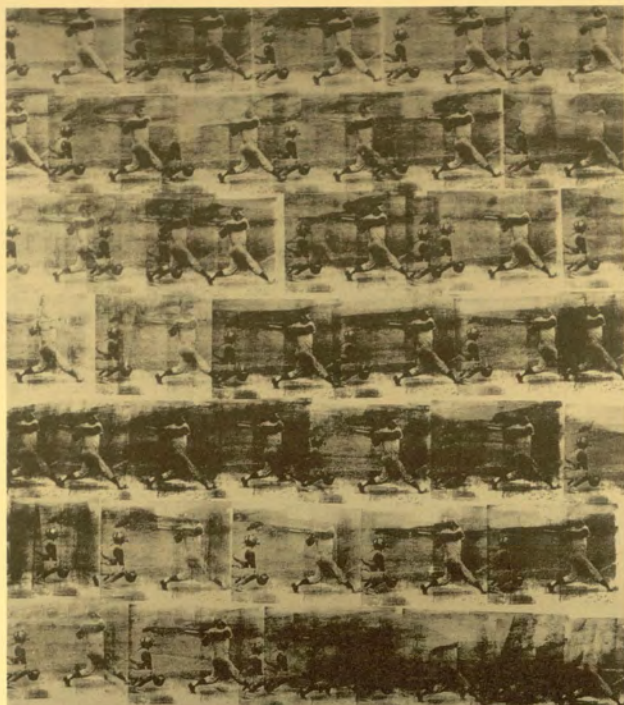
John Chamberlain, born 1927

Huzzy, 1961

Painted and chromium-plated steel with fabric

Height: 54 inches (137.2 cm)

Gift of Mrs. Charles F. Buckwalter in
memory of her husband [F64-8]

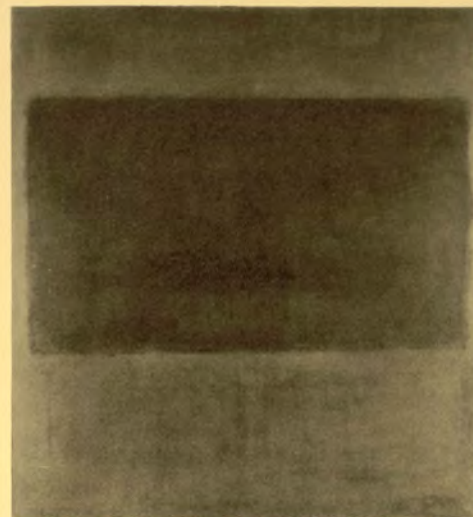


Andy Warhol, 1925–1987
Baseball, 1962
 Oil and silkscreen on canvas
 91½ x 82 inches (232.4 x 208.3 cm)
 Gift of the Guild of the Friends of Art
 and other Friends of the Museum [F63-16]



Tom Wesselmann, born 1931
Still Life No. 24, 1962
 Acrylic polymer on board; fabric curtain
 48 x 59⅞ inches (121.9 x 152.1 cm)
 Gift of the Guild of the Friends of Art
 [F66-54]

Robert Rauschenberg, born 1925
Tracer, 1963
 Oil and silkscreen on canvas
 84 x 60 inches (213.4 x 152.4 cm)
 Purchase [F84-70]
 [See colorplate, p. 58]



Mark Rothko (born Latvia), 1903–1970
Untitled No. 11, 1963, 1963
 Oil on canvas
 75⅞ x 69⅞ inches (190.9 x 175.6 cm)
 Gift of the Friends of Art [F64-15]





Claes Oldenburg (born Sweden), born 1929
Switches Sketch, 1964
 Vinyl
 47 x 47 inches (119.4 x 119.4 cm)
 Gift of the Chapin Family in memory of
 Susan Chapin Buckwalter [65-29]



Wayne Thiebaud, born 1920
Bikini, dated 1964
 Oil on canvas
 72 x 35 $\frac{7}{8}$ inches (182.9 x 91.1 cm)
 Gift of Mr. and Mrs. Louis Sosland [F66-35]



John Mason, born 1927
Brown Monolith, 1964
 Earthenware
 Height: 66 inches (167.6 cm)
 Gift of the Friends of Art [82-43]



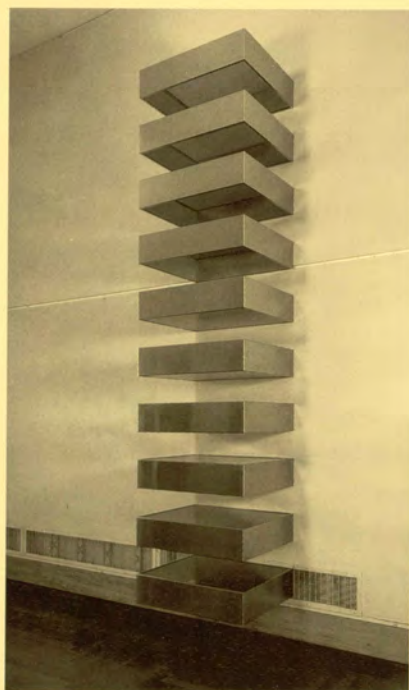
Fairfield Porter, 1907-1975
The Mirror, dated 1966
 Oil on canvas
 72 $\frac{3}{4}$ x 60 $\frac{3}{4}$ inches (184.8 x 154.3 cm)
 Gift of the Enid and Crosby Kemper
 Foundation [F86-25]



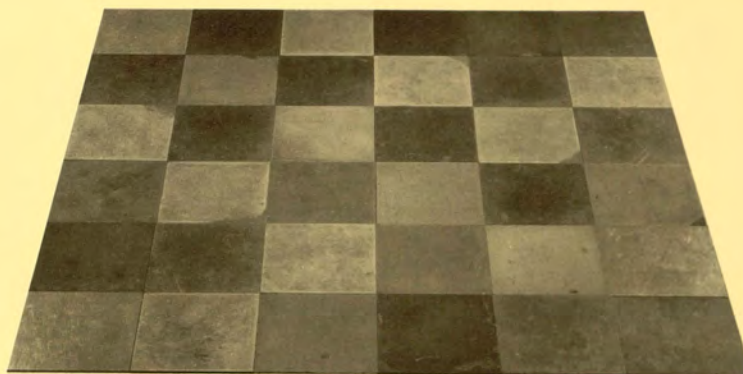
Frederic James, 1915–1985
White Sycamore, 1967
 Watercolor over graphite on paper
 23 $\frac{1}{16}$ x 29 inches (58.6 x 73.6 cm)
 Anonymous gift [67–40]



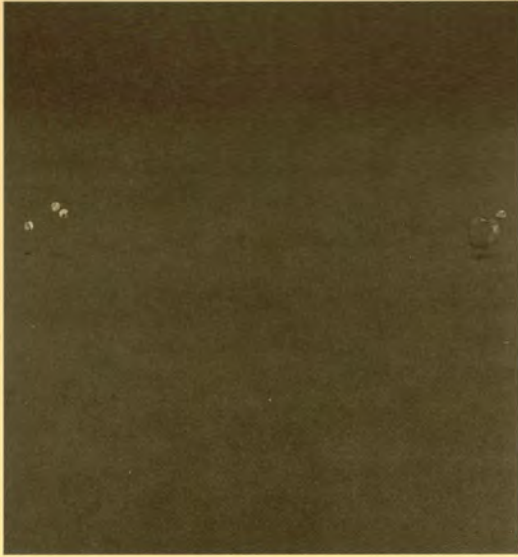
Andrew Wyeth, born 1917
Battleground, 1981
 Tempera on wood panel
 49 $\frac{1}{2}$ x 45 $\frac{3}{4}$ inches (125.7 x 116.2 cm)
 Gift of the Enid and Crosby Kemper Foundation
 in memory of Jerome H. Scott, Jr. [F81–19]



Donald Judd, born 1928
Large Stack, 1968
 Stainless steel and amber Plexiglas (10 units)
 9 x 40 x 31 inches (22.8 x 101.6 x 78.7 cm), each
 Gift of the Friends of Art [F76–41]

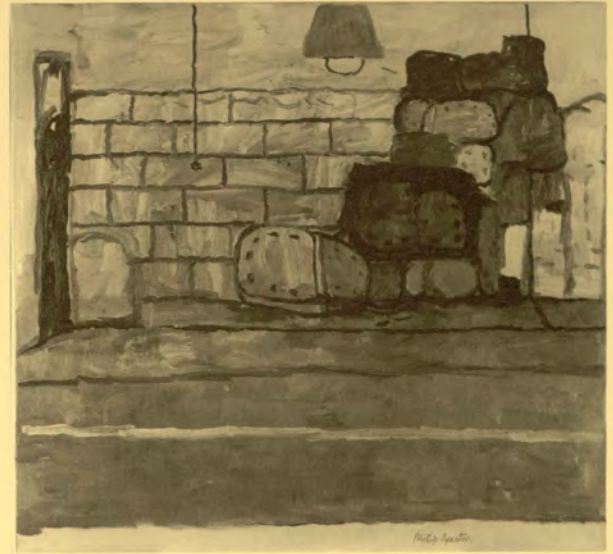


Carl Andre, born 1935
Aluminum and Magnesium Plain, 1969
 Aluminum and magnesium (36 plates)
 $\frac{3}{8}$ x 72 x 72 inches
 (1.0 x 182.9 x 182.9 cm), overall
 Lent by the Hall Family Foundation
 [37–1991/1]*



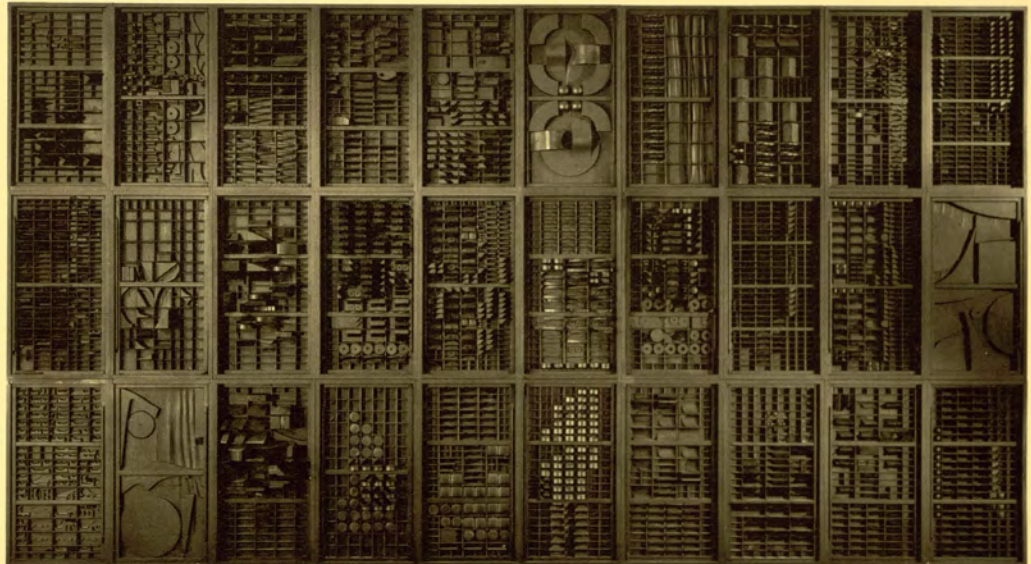
Edward Ruscha, born 1937
Bouncing Marbles, Bouncing Apple, Bouncing Olive, 1969
 Oil on canvas
 60 x 55 inches (152.4 x 139.7 cm)
 Gift of Norman and Elaine Polsky,
 Fixtures Furniture, Kansas City
 [F86-50/3]

Jasper Johns, born 1930
Souvenir, dated 1970
 Color lithograph
 30¾ x 22⅞ inches (78.1 x 56.8 cm)
 Gift of Mr. and Mrs. Tom H. Parrish
 [F83-18]



Philip Guston, 1912–1980
The Wall, dated 1972
 Oil on canvas
 72⅞ x 79⅞ inches (185.1 x 201.0 cm)
 Bequest of Musa Guston [F92-21]

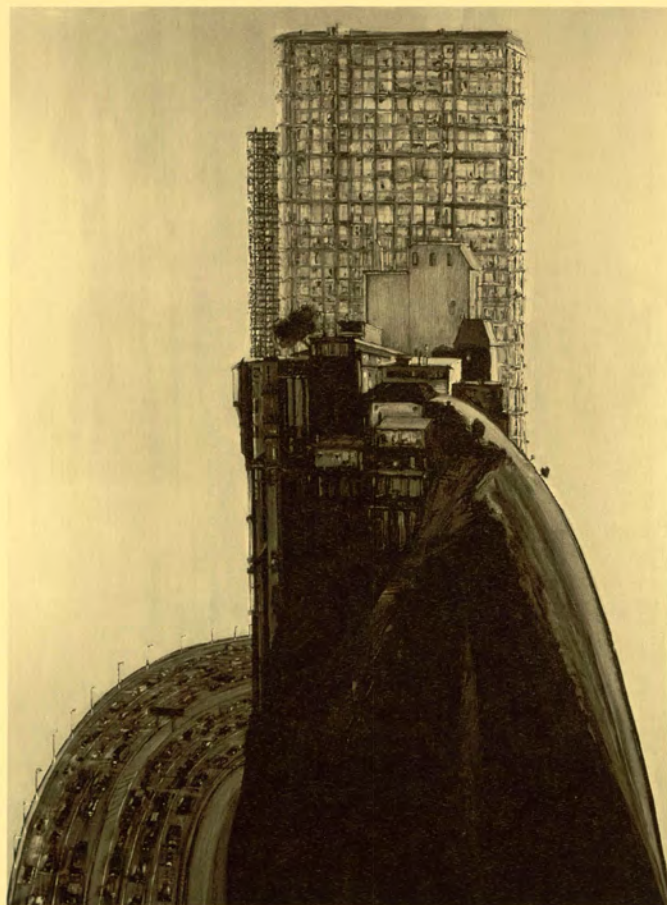
Louise Nevelson (born Russia), 1899–1988
End of Day, Nightscape IV, 1973
 Painted wood
 95 x 167 inches (241.3 x 424.2 cm)
 Gift of the Friends of Art [74-30]



Richard Estes, born 1936
Central Savings, 1975
 Oil on canvas
 36 x 48 inches (91.4 x 121.9 cm)
 Gift of the Friends of Art [F75-13]
 [See colorplate, p. 59]



Wayne Thiebaud, born 1920
Apartment Hill, dated 1980
 Oil on linen
 65 x 48 inches (165.1 x 121.9 cm)
 Purchase: acquired with the assistance of the Friends of Art [F86-4]

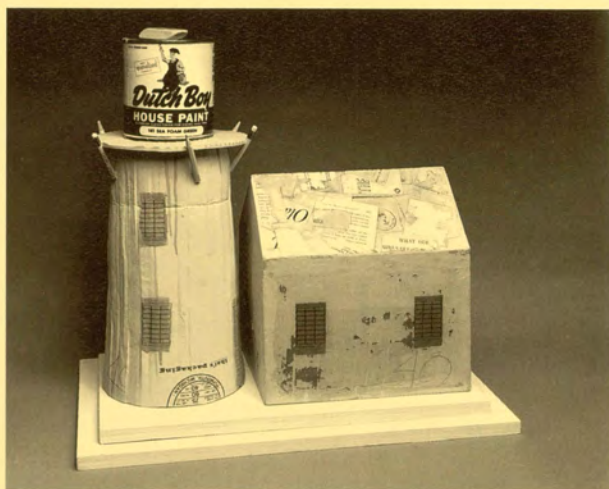


Deborah Butterfield, born 1949
Horse, 1979
 Chicken wire, sticks, mud, paper, dextrin, and grass on steel armature
 Length: 96 inches (243.8 cm)
 Purchase [F87-24]



Robert Arneson, 1930–1992
Pablo Ruiz with Itch, 1980
 Glazed earthenware
 Height: 87½ inches (222.3 cm)
 Gift of the Friends of Art [F82-38 a,b]

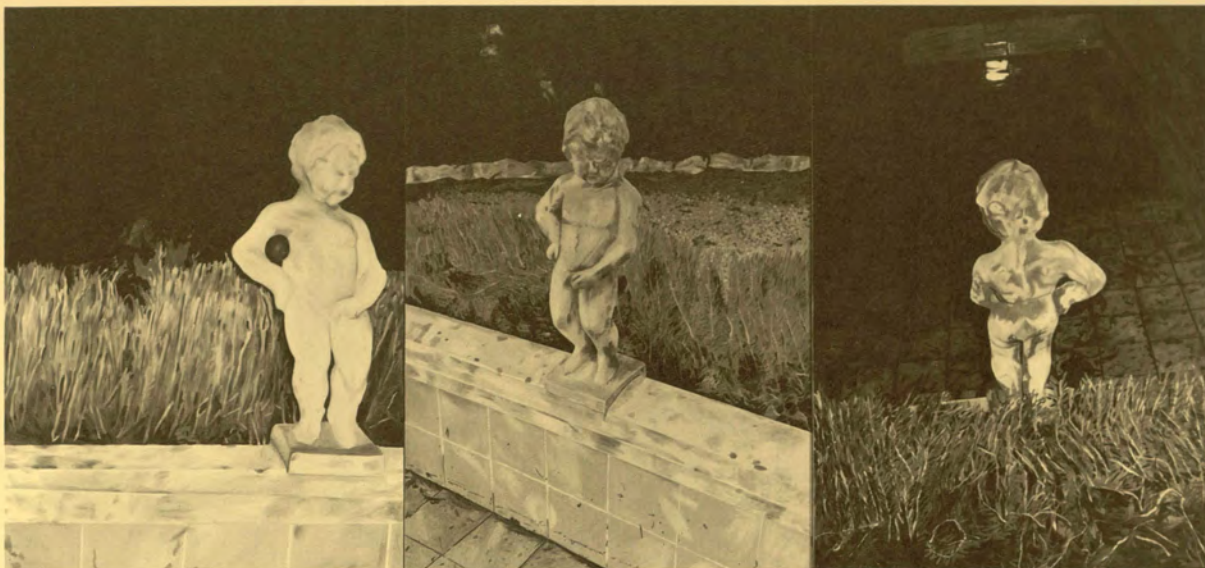
Nancy Graves, born 1940
Zaga, 1983
 Cast bronze with polychrome
 chemical patination
 Height: 72 inches (182.9 cm)
 Gift of the Friends of Art [F84-27]



Richard Shaw, born 1941
Lighthouse at Bolinas, 1983
 Porcelain with decal overglaze
 Height: 18 inches (45.7 cm)
 Gift of the Morgan Family to the Jim
 Morgan Memorial Clay Collection [F84-15]



Peter Voulkos, born 1924
Wood-fired Stack, 1982
 Glazed earthenware
 Height: 38½ inches (97.8 cm)
 Gift of the Friends of Art [F82-30]



Jennifer Bartlett, born 1941

Boy, 1983

Oil on canvas

84 x 180 inches (213.4 x 457.2 cm)

Gift of the Friends of Art [F83-67 a-c]



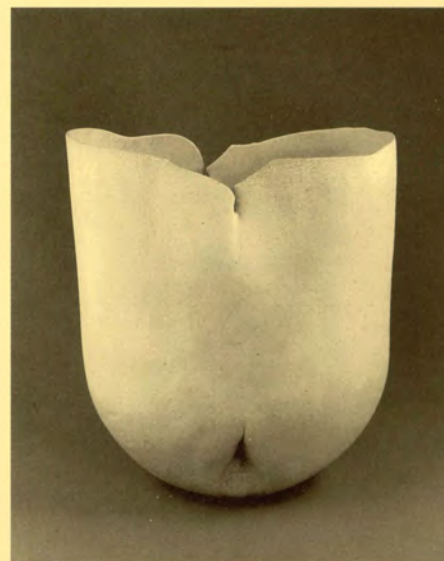
Richard DeVore, born 1933

Pot R No. 401, 1983

Stoneware

Height: 15 $\frac{3}{4}$ inches (40.0 cm)

Gift of the Friends of Art [F83-62]



Lynda Benglis, born 1941

Aldebaran, 1983

Bronze wire mesh sprayed with zinc,
copper, and aluminum

Height: 64 inches (162.6 cm)

Gift of Norman and Elaine Polsky,
Fixtures Furniture, Kansas City [F85-37]



James Rosenquist, born 1933
Venturi and Blue Pinion, 1983
 Oil on canvas
 78 x 198 inches (198.1 x 502.9 cm)
 Purchase [F84-35 a-c]



Philip Pearlstein, born 1924
Two Models from the Other Side of the Easel, dated 1984
 Oil on canvas
 72 x 96½ inches (182.9 x 245.1 cm)
 Purchase [F87-25]
 [See colorplate, p. 59]

Neil Welliver, born 1920

Late Squall, 1984

Oil on canvas

96 x 120 inches (243.8 x 304.8 cm)

Gift of the Enid and Crosby Kemper Foundation [F84-69]



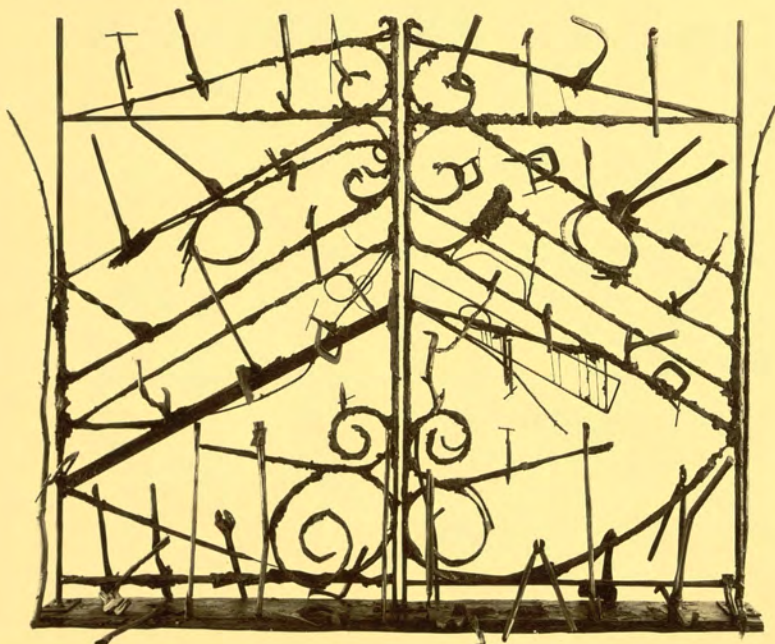
Jim Dine, born 1935

The Crommelynck Gate with Tools, 1984

Cast bronze with welded appendages

Length: 132 inches (335.3 cm)

Gift of the Friends of Art [F84-76]



Agnes Martin, born 1912

White Flower II, 1985

Acrylic and graphite on canvas

72 x 72 inches (182.9 x 182.9 cm)

Purchase [F88-23]





Charles Arnoldi, born 1946

Cannibal, 1986

Acrylic on carved plywood

120 x 300 inches (304.8 x 762.0 cm)

Purchase: acquired with the assistance of an anonymous donor [F86-62 a-e]



Kenneth Ferguson, born 1928

Leaping Hare, 1987

Stoneware

Diameter: 22 $\frac{3}{4}$ inches (57.8 cm)

Purchase [F87-19]

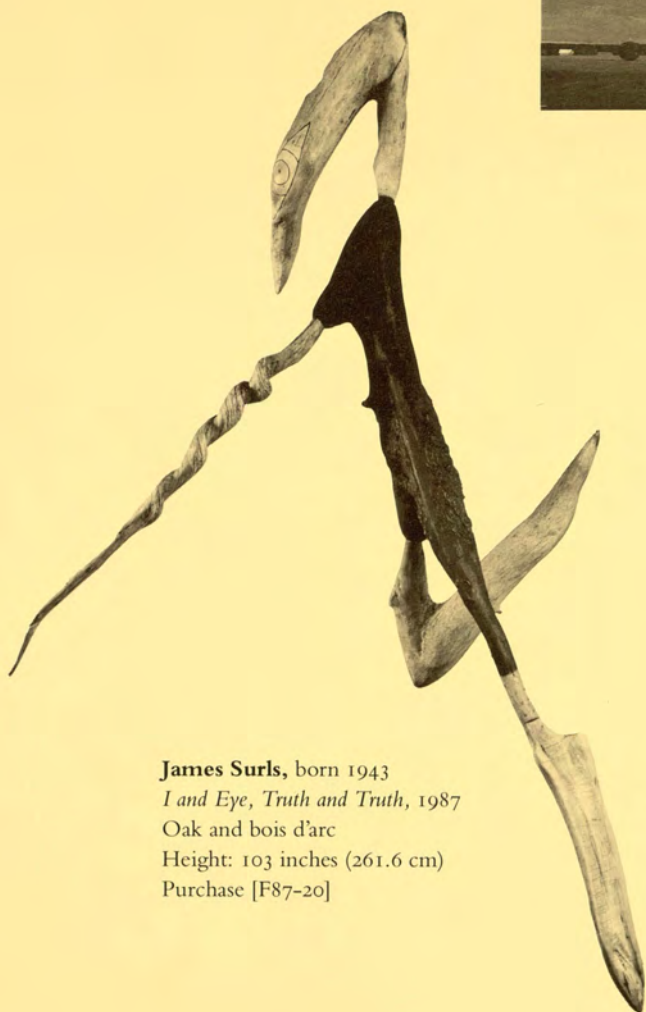
Keith Jacobshagen, born 1941

Crow Call (Near the River), dated 1990–91

Oil on canvas

46 $\frac{1}{8}$ x 80 $\frac{1}{4}$ inches (117.2 x 203.8 cm)

Purchase: acquired through the generosity of
the National Endowment for the Arts [F91-12]



James Surls, born 1943

I and Eye, Truth and Truth, 1987

Oak and bois d'arc

Height: 103 inches (261.6 cm)

Purchase [F87-20]

Roger Shimomura, born 1939

Kabuki Party, dated 1988

Color screenprint

12 x 24 inches (30.5 x 61.0 cm)

Gift of the Print Society [F88-13]





V

The Arts of Asia

The collection of Asian art in Kansas City is counted among the finest in America by virtue of its size, depth, and overall level of quality. Due to the quantity of material to be presented, the illustrations in this section have been organized along traditional lines of national identity or geographical designation and then, for China and Japan, further categorized by medium.

Virtually every phase and form of China's incomparably long history of continuous artistic activity—from Neolithic times to the twentieth century—are documented in the collection with excellent examples, reflecting the priorities of the University Trustees' first advisers (Langdon Warner and Laurence Sickman) and the three curators who have carefully fostered the development of the collection (Laurence Sickman, Marc Wilson, and Wai-kam Ho). The bronze age is especially well represented, from about 1200 to 500 B.C., in a spectacular series of ceremonial vessels and weapons. Of unique interest is the famous *Zoomorphic Spiral*, a fantastic dragon whose body curls into a spiral-shaped ornament; it must have been affixed to the top of a staff or pole (similar in appearance, therefore, to a bishop's crozier). A number of bronzes from the fifth to third centuries, including sculptures of animals and human subjects, mirrors, and garment hooks, are opulently embellished with inlays of gold, silver, or turquoise.

The Chinese have excelled all other Asian peoples in the ceramic arts. So great is the range and diversity of their production that no collection can be considered definitive. Nonetheless, the visitor to the museum will find examples of most of the better-known wares and types over a span of some three thousand years—from the Shang Dynasty capital at Yin to the Peking palaces of the Manchu emperors. The evolution and variety of ceramic objects made exclusively for burial in the tombs are fully represented

from the early unglazed and painted pieces, such as the remarkable earthenware house model from the Han Dynasty, through the rich diversity appearing in the sixth century, to the large and brilliantly glazed horses, camels, guardians, and attendants of the T'ang Dynasty, when this funerary art reached its apogee. The perfection of stoneware and porcelain wares, realized in the Northern (960–1127) and Southern (1127–1279) Sung Dynasties, is illustrated by numerous splendid examples, while the fourteenth-century development of high-fired porcelains with underglaze blue decoration, the most famous of all Chinese export wares, is likewise exemplified by a wide array of objects, including a superb pair of vases (colorplate, page 66). From the seventeenth and eighteenth centuries there are porcelains decorated with polychrome overglaze enamels (known as *famille verte* and *famille rose*), porcelains with stunning monochromatic glazes, and *I-hsing* stonewares created in a variety of shapes.

The museum's collection of Chinese sculpture is nothing less than comprehensive. The earliest examples date from the first to third centuries and are associated with funerary monuments, such as the pair of large chimeras that served as ceremonial guardians to a tomb. From the fourth century Buddhism was the primary influence on sculpture, and the collection is noteworthy for two rare stelae from the sixth century and a monumental relief representing *The Empress as Donor with Attendants* from the fabled Pinyang cave at Lung-men. The relief and its pendant, which depicts the emperor and his court (now in the Metropolitan Museum of Art), were plundered between 1931 and 1934 and the fragments scattered all over China. Literally hundreds of pieces were diligently recovered, thanks to Laurence Sickman, and painstakingly reassembled on this side of the Pacific in the late 1930s. The small but unrivaled group of later Buddhist wood sculptures includes

a majestic image of Kuan-yin that is celebrated for the splendor of its carved and painted surfaces (colorplate, page 64). Magnificent and serene, the renowned sculpture presides over the main hall of a Buddhist temple in the company of representations of other deities of near-equal presence. A choice group of bronze and gilt-bronze sculptures, several bequeathed by Mr. Sickman, rounds out the collection.

The collection of more than seven hundred Chinese paintings is one of the best outside Asia. The long and involved history of Chinese painting is fully documented by works of great quality, many by the most celebrated artists of China. Probably its real glory derives from the group of landscape paintings executed between the eleventh and thirteenth centuries, including such masterworks as the towering mountain landscape attributed to Li Ch'eng (colorplate, page 63) and *Fishermen's Evening Song* by the eleventh-century artist Hsü Tao-ning. Traditional figure painting may be seen in scrolls retaining the style of the eighth and ninth centuries, and in its final but brilliant revival during the fourteenth century in the *Nine Horses* scroll of Jen Jen-fa. Recent acquisitions include the late Northern Sung masterpiece *Illustration to the Second Prose Poem on the Red Cliff*, attributed to Ch'iao Chung-ch'ang; *Fisherman's Flute Heard over the Lake* by the great Ming painter Ch'iu Ying; and an album of ten *Landscapes in the Styles of Old Masters* by the highly original calligrapher and painter Tung Ch'i-ch'ang (colorplate, page 70). Compared with earlier periods, painting of the Ch'ing Dynasty is less completely represented in the collection at Kansas City. There are, nonetheless, excellent examples of the highly individual and boldly expressive style of Kung Hsien, of the more traditional, orthodox manner of Wang Yüan-ch'i, and of the elegant naturalism of Chin Nung.

Chinese decorative arts are represented by fine examples, both early and late, of jade, metalwork, lacquerware,

and textiles. Among the most beautiful works of art exhibited in Kansas City are the *Ritual Disc with Dragon Motif*—practically a logo of the collection—and the luxurious silver and parcel-gilt bowl (colorplate, page 60), made in the T'ang Dynasty. The museum's collection of classic Chinese domestic furniture, mostly from the fifteenth to seventeenth centuries, is one of the most extensive anywhere. It includes two examples of the *k'ang*, or massive couch, of which one is considered among the finest in existence for the beauty of its wood and the power and simplicity of its design (colorplate, page 69). The Ming Dynasty *Canopy Bed with Alcove* is a perennial favorite of visitors to the museum. A selection of outstanding pieces of furniture and other decorative arts has been assembled in a recreation of a scholar's studio—that micro-environment that was for centuries central to the literary and artistic culture of China.

The arts of Japan are less comprehensively represented than those of China, but the collection is nonetheless various and interesting with pockets of exceptional strength. An impressive array of ceramics is dominated by the spectacular sixteenth-century *Echizen Water Jar* whose monumentality is complemented by the boldness of its glazes. Completely different in terms of scale and embellishment are the subtle *Shino* wares favored for the tea ceremony, and *Kyoto* pottery attributed to Ogata Kenzan. From the Edo period there is a small array of underglaze blue and polychrome overglaze enamel porcelains of the *Imari*, *Kakiemon*, and *Nabeshima* types. A large dish (colorplate, page 72) is an outstanding example of the boldly conceived and dramatically colored *Kutani* wares in the collection. Some of the finest Japanese porcelains have come to the museum since the last publication of the *Handbook*, in 1973, by way of the bequests of two great collectors, Mrs.

George H. Bunting, Jr. (1981), and John S. Thacher (1985).

The few pieces of Japanese sculpture feature Buddhist images in wood primarily from the ninth and tenth centuries, such as the regal depiction of *Jizō Bosatsu*. By the Kamakura period (1185–1333) such unperturbed elegance had been abandoned in favor of the more dynamic, even violent, sculptural style that characterizes both the *Head of a Guardian King* and the *Striding Lion: Mount for the Buddhist Deity Monju*.

The museum exhibits a representative group of Japanese Buddhist paintings, but the strength of the collection lies in the number and quality of its folding paper screens, an art form that is a unique contribution of Japan. Paramount among the screens is the sublime pair *Pine and Plum by Moonlight* by Kaihō Yūshō of the Momoyama period. From this same period dates the famous Uji Bridge composition (colorplate, page 73), while other screens illustrate the art through the Edo period and conclude with the elegant *River Landscape with Fireflies* by Shiokawa Bunrin of the early Meiji period. Tawaraya Sōtatsu's *Illustration from "Tale of Ise,"* in full color, and Ike Taiga's hanging scroll in ink of the *Impressive View of the Go River* show the breadth and versatility of the great artists of the Rimpa and Nanga schools. In addition, a portfolio of more than five hundred color woodblock prints of the Edo period contains examples of all the famous masters of the *ukiyo-e* school. They are notable for their excellent condition, and a few are unique impressions (*Two Women of the Lower Class*, for instance).

Finally, there is an assortment of armor and blade weapons, a sampling of textiles, and several superlative pieces of lacquerware. Izuka Tōyō's *Tiered Writing Box* (colorplate, page 74), for example, is a masterpiece of the latter genre.

The long suit of the collection of South Asian art is sculpture, whether bronze or stone, and whether inspired by

the Buddhist, Hindu, or Jain religion. The ensemble is introduced by a few pieces from the ancient kingdom of Gandhara, which occupied a territory corresponding to large areas of both modern-day states of Afghanistan and Pakistan. It was here, through contact with the conquering armies of Alexander the Great, that the aesthetic influence of classical art of the Greco-Roman world was most keenly felt. In a fine Gandharan sculpture such as the museum's *Scene from the Life of the Buddha*, the postures, costumes, and facial features of the images all betray the impact of Hellenistic prototypes on sculpture of the local school. There are excellent examples of Buddhist and Hindu sculpture from India, ranging from the second and third centuries through the classic Gupta period, best characterized by an heroic *Torso of a Buddha* (colorplate, page 76). Of comparably early date (c. A.D. 400) is a remarkable bronze depiction of the *Standing Buddha*, one of a very small group of Gupta-period images in metal that have survived into our own time. The collection is especially strong in South Indian Hindu bronzes, among them such celebrated and unique pieces as the *Karaiikkalammai*, a *Shaiva Saint* (colorplate, page 76) and the *Tree of Life*. The museum also owns a number of lavishly colored Indian miniature paintings of a multitude of subjects. Two examples from the eighteenth century, the *Dhanasri Ragini* and *Ramakali Ragini*, depict scenes from romantic Hindu literature.

Indian religious art spread throughout neighboring countries, and the way in which it was modified to conform to different national concepts is well illustrated by sculpture from Java, Thailand, and Cambodia. A *Standing Buddha*, for instance, made in Thailand sometime during the seventh or eighth century, displays evidence of influence by Indian art of the Gupta and post-Gupta periods; the physiognomy nonetheless conveys something of the individu-

ality of Mon culture. The development of sculpture in the Khmer Empire is demonstrated by several freestanding figures as well as reliefs dating from the tenth through the thirteenth centuries. Sculpture from Nepal and Tibet is represented by a fine group of gilt bronzes that came to the museum mostly through the bequest of Joseph H. Heil. With them came a fine group of *thankas* (hanging scrolls and banners) and other Lamaistic ritual material.

The arts of Islamic Persia and its dependent territories along the ancient Silk Route of Central Asia are displayed in a medley of ceramics, metalwork, miniatures, and textiles. The pottery ranges from the decorated wares of the

ninth and tenth centuries found at Nishapur, to the brilliantly glazed ceramics of Kashan and Rayy. Although the group of miniatures is not large, it contains a number of pages from famous manuscripts such as *De Materia Medica* of 1224 and two pages from the famous so-called “Demotte” *Shah-namah* (*Book of Kings*). Among the most sumptuous of these precious illuminations is *The Meeting of the Theologians* by ‘Abd Allah Musawwir (colorplate, page 79), painted at Bukhara in modern Uzbekistan during the decade of the 1540s. The prized textile of the Persian collection, a stupendous “polonaise” carpet (colorplate, page 80), was made for the court of the great Safavid ruler Shah Abbas I (1580–1620).

CHINA

Bronzes



Ritual Cooking Vessel, type ting,
13th/12th century B.C.
Bronze
Height: 5 $\frac{3}{8}$ inches (13.7 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [33–1467]



Ritual Wine Vessel, type hu,
12th century B.C.
Bronze
Height: 7 $\frac{1}{4}$ inches (18.4 cm)
Probably from An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Gift of Mr. John S. Thacher in
memory of Charles B. Hoyt [52–50]



Ritual Wine Vessel, type feng-hu,
12th/11th century B.C.
Bronze
Height: 16 inches (40.6 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [55–52]
[See colorplate, p. 60]



Ritual Wine Vessel, type fang-lei,
12th/11th century B.C.
Bronze
Height: 21 inches (53.3 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [54–26]



Ritual Wine Vessel, type fang-i or fang-chih,
12th/11th century B.C.
Marble with traces of pigment
Height: 5 $\frac{3}{8}$ inches (14.3 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Gift of Dr. M. Piacentini [47–78]



Ritual Wine Vessel, type chia,
12th/11th century B.C.
Bronze
Height: 13 $\frac{1}{2}$ inches (34.3 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [34–66]



Ritual Drinking Vessel, type ku,
12th/11th century B.C.
Bronze
Height: 11 $\frac{1}{8}$ inches (28.3 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [34–244]

Spatula Fragments, 12th/11th century B.C.
Bone
Length: 3 $\frac{1}{16}$ inches (10.0 cm);
7 $\frac{1}{4}$ inches (18.4 cm); 4 inches (10.2 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [35–79/4;
35–115/1; 35–79/1]





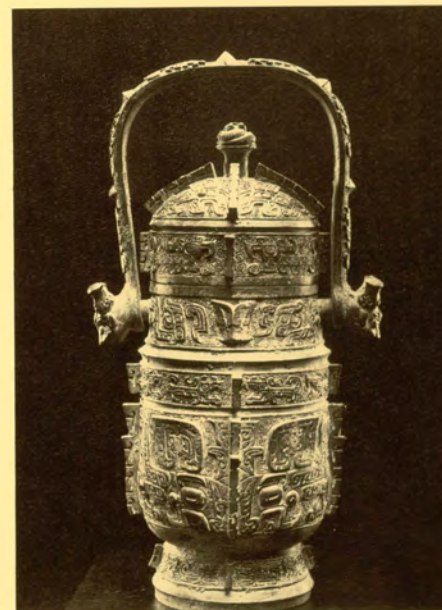
Ritual Wine Vessel, type chia,
12th/11th century B.C.
Bronze
Height: 20 inches (50.8 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [58–9]



Ritual Cooking Vessel, type li-ting,
11th century B.C.
Bronze
Height: 8 inches (20.3 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [35–250]



Ritual Cooking Vessel, type fang-ting,
11th century B.C.
Bronze
Height: 7 7/8 inches (18.7 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [35–73]



Ritual Wine Vessel, type yu, 11th century B.C.
Bronze
Height: 10 1/4 inches (26.0 cm)
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [47–73]



Ritual Wine Vessel, type tsun, 11th century B.C.
Bronze
Height: 12½ inches (31.8 cm)
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [50–67]



Ritual Food Vessel, type kuei, 11th/10th century B.C.
Bronze
Width: 9⅝ inches (24.5 cm)
Western Chou Dynasty (c. 1050–771 B.C.)
Gift of Mr. Milton McGreevy [F77-41/1]

Ritual Cooking Vessel, type ch'eng-wang fang-ting, dated to the reign of King Ch'eng (1063–1025 B.C.)
Bronze
Height: 11 inches (27.9 cm)
Western Chou Dynasty (c. 1050–771 B.C.)
Purchase: Nelson Trust [41–33]



Ritual Wine Vessel, type fang-i, early 10th century B.C.
Bronze
Height: 11⅞ inches (28.3 cm)
Western Chou Dynasty (c. 1050–771 B.C.)
Purchase: Nelson Trust [51–28]





Zoomorphic Spiral, c. early 9th century B.C.
Bronze
Height: 13½ inches (34.3 cm)
Western Chou Dynasty (c. 1050–771 B.C.)
Purchase: Nelson Trust [32-44]



Ritual Cooking Vessel, type *li-ting*, 8th century B.C.
Bronze
Diameter: 7¼ inches (18.4 cm)
Eastern Chou Dynasty (771–256 B.C.)
Purchase: Nelson Trust [32-68/15]



Ritual Food Vessel, type *kuei*, dated 825 B.C.
Bronze
Width: 15⅞ inches (38.5 cm)
Western Chou Dynasty (c. 1050–771 B.C.)
Purchase: Nelson Trust [32-68/4]



Ritual Cooking Vessel, type ting, late 6th century B.C.
 Bronze
 Width: 16 inches (40.6 cm)
 Eastern Chou Dynasty, Spring and
 Autumn period (722–481 B.C.)
 Purchase: Nelson Trust [31–136/21]



Ritual Wine Vessel, type hu, 4th/3rd century B.C.
 Bronze
 Height: 7 $\frac{3}{8}$ inches (18.7 cm)
 Eastern Chou Dynasty, Warring States period (480–221 B.C.)
 Purchase: Nelson Trust [47–20]



Ritual Bell, type chung, 5th century B.C.
 Bronze
 Height: 22 $\frac{1}{2}$ inches (57.2 cm)
 Eastern Chou Dynasty, Spring and Autumn period (722–481 B.C.)
 Purchase: Nelson Trust [41–34]



Lid with Ring Handle
Bronze with silver inlay
Diameter: $4\frac{7}{8}$ inches (12.4 cm)
Eastern Chou Dynasty,
Warring States period (480–221 B.C.)
Purchase: Nelson Trust [44–4]



Ritual Vessel, type lien
Gilt bronze
Height: $8\frac{3}{4}$ inches (22.2 cm)
Western Han Dynasty (206 B.C.–A.D. 9)
Purchase: Nelson Trust [46–91]



Ritual Food Vessel, type kuei
Bronze
Width: $15\frac{1}{2}$ inches (39.4 cm)
Sung Dynasty (A.D. 960–1279)
Purchase: Nelson Trust [47–26]



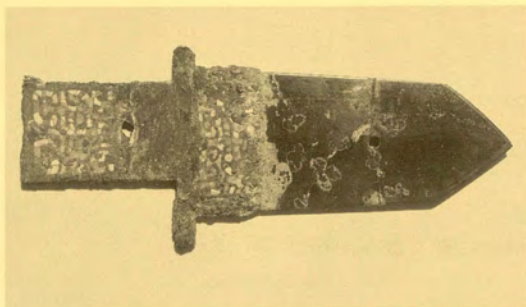
Dagger Ax, type ko, c. 1200 B.C.
Bronze; jade blade
Length: $12\frac{1}{4}$ inches (31.1 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [35–78]



Ax, type qi, 12th century B.C.
Bronze
Length: 9¼ inches (23.5 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [35–77]



Tiger Mask, 10th/9th century B.C.
Bronze
Height: 6½ inches (15.6 cm)
From Hsun Hsien
Western Chou Dynasty (c. 1050–771 B.C.)
Purchase: Nelson Trust [50–32]



Dagger Ax, type ko, c. 1200 B.C.
Bronze with turquoise inlay; jade blade
Length: 6⅞ inches (17.5 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [34–239]



Butt of a Hafted Weapon, 5th/3rd century B.C.
Bronze
Length: 6¼ inches (15.9 cm)
Eastern Chou Dynasty, Warring States period
(480–221 B.C.)
Purchase: Nelson Trust [46–28]



Pair of Tiger Plaques, 6th/5th century B.C.
Bronze
5½ x 3⅞ inches (14.0 x 9.8 cm);
5¾ x 4⅝ inches (14.6 x 11.7 cm)
Eastern Chou Dynasty (771–256 B.C.)
Purchase: Nelson Trust [35–61,62]



Table Leg in the Form of a Bear (one of a pair), 5th/3rd century B.C.
Bronze with gold and silver inlays
Height: 4¾ inches (12.1 cm)
Eastern Chou Dynasty, Warring States period (480–221 B.C.)
Purchase: Nelson Trust [31–137/30]



Pair of Finials in the Form of Tiger Heads, 5th/3rd century B.C.
Bronze with gold and silver inlays
Height: 2½ inches (6.4 cm), each
Eastern Chou Dynasty, Warring States period (480–221 B.C.)
Purchase: Nelson Trust [32–66/1,2]

Kneeling Figure, 5th/4th century B.C.
Bronze
Height: 9½ inches (24.1 cm)
Eastern Chou Dynasty, Warring States period (480–221 B.C.)
Purchase: Nelson Trust [32–185/4]



Kneeling Figure (front and back), 4th/3rd century B.C.
Bronze
Height: 4¼ inches (10.8 cm)
Eastern Chou Dynasty, Warring States period (480–221 B.C.)
Purchase: Nelson Trust [32–185/2]





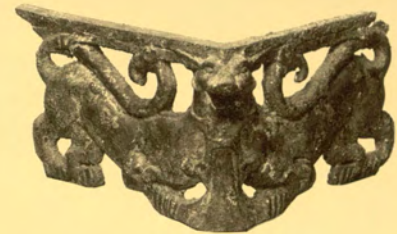
Pair of Horses, c. 3rd century B.C.

Bronze

Length: 10½ inches (26.7 cm); 9¼ inches (23.5 cm)

Eastern Chou Dynasty, Warring States period (480–221 B.C.)

Purchase: Nelson Trust [32-185/7 a,b]



Corner Bracket in Animal Form, 2nd century B.C.

Gilt bronze

4¾ x 5¼ inches (12.1 x 13.3 cm)

Western Han Dynasty (206 B.C.–A.D. 9)

Purchase: Nelson Trust [33-556]



Incense Burner: Po-shan Lu, late 2nd century B.C.

Bronze

Height: 9½ inches (24.1 cm)

Western Han Dynasty (206 B.C.–A.D. 9)

Purchase: Nelson Trust [43-15]



Lamp in the Form of a Ram, 2nd/1st century B.C.

Bronze

Length: 5⅝ inches (14.3 cm)

Western Han Dynasty (206 B.C.–A.D. 9)

Purchase: Nelson Trust [35-218]



Mirror with Dragon Motif,
c. 5th century B.C.
Bronze
3 ⁵/₈ x 3 ⁵/₈ inches (9.3 x 9.3 cm)
Eastern Chou Dynasty (771–256 B.C.)
Purchase: Nelson Trust [35–76/2]



Mirror, late 5th/3rd century B.C.
Bronze
Diameter: 7 ³/₄ inches (19.7 cm)
Eastern Chou Dynasty, Warring States period (480–221 B.C.)
Purchase: Nelson Trust [47–45]



Mirror with Scene of Taoist Immortals and Flying Horses, early 3rd century
Bronze with malachite
Diameter: 9 ¹/₄ inches (23.5 cm)
From Shao-hsing
Three Kingdoms period (A.D. 220–65)
Gift of the Friends of Art in memory of Mrs. George H. Bunting, Jr. [F86–2]

Mirror with Dragon Motif, 8th century
Bronze with silver inlay
Diameter: 12 ¹/₄ inches (31.1 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [40–3/1]





Mirror with Scene of Dancing Celestial Horses and Auspicious Birds,
dated to the reign of Hsüan-tsung (A.D. 729–56)

Silvered bronze

Diameter: 9 $\frac{5}{16}$ inches (23.7 cm)

T'ang Dynasty (A.D. 618–906)

Purchase: acquired through the generosity of
the Hall Family Foundations [F87–6]



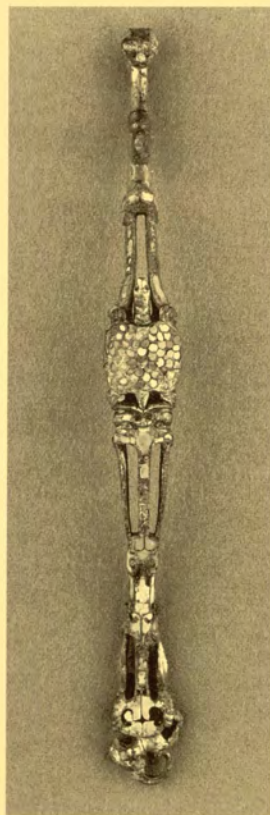
Garment Hook, 5th/3rd century B.C.

Bronze with gold, silver, and
malachite inlays; partial gilding

Length: 5 $\frac{7}{8}$ inches (15.0 cm)

Eastern Chou Dynasty, Warring
States period (480–221 B.C.)

Gift of Mr. C. T. Loo [49–26]



Garment Hook with Zodiacal Designs,
5th/3rd century B.C.

Gilt bronze with turquoise inlay

Length: 8 $\frac{5}{16}$ inches (21.1 cm)

Eastern Chou Dynasty, Warring
States period (480–221 B.C.)

Gift of Mr. and Mrs. Myron Falk, Jr.,
in honor of Laurence Sickman [77–9]



Garment Hook

Gilt bronze with gold and silver inlays

Length: 7 $\frac{1}{8}$ inches (18.2 cm)

Han Dynasty (206 B.C.–A.D. 220)

Purchase: Nelson Trust [33–1471]



Garment Hook

Bronze with gold, silver, and turquoise inlays

Length: 4 $\frac{3}{8}$ inches (11.2 cm)

Han Dynasty (206 B.C.–A.D. 220)

Purchase: Nelson Trust [34–153]

Ceramics



Jar

Painted earthenware
Diameter: 18½ inches (47.0 cm)
Neolithic, Yang-shao culture
(c. 2000–1500 B.C.)
Purchase: Nelson Trust [53–8]



Jar

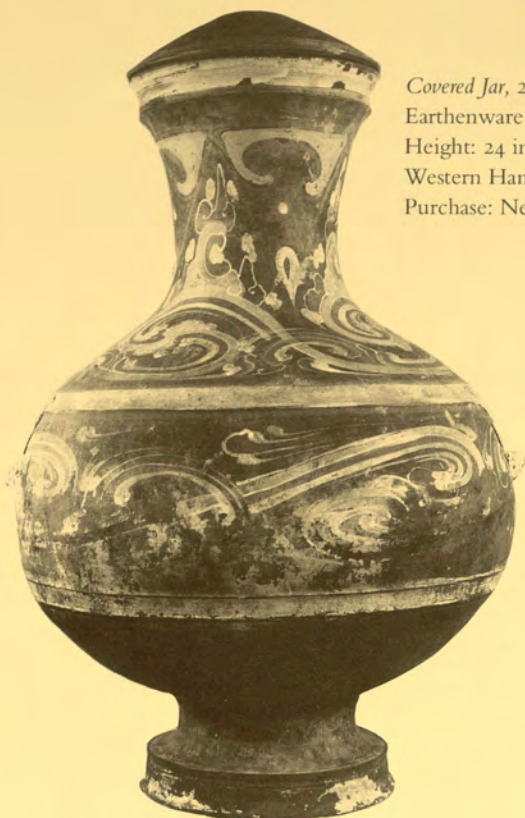
Proto-stoneware with cord markings
Diameter: 8⅞ inches (21.3 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [34–253]



Covered Jar, 5th/3rd century B.C.
Glazed stoneware with relief decoration
Diameter: 8¾ inches (22.2 cm)
Eastern Chou Dynasty,
Warring States period (480–221 B.C.)
Purchase: Nelson Trust [34–254]



Covered Jar, 5th/3rd century B.C.
Glazed stoneware with relief decoration
Diameter: 8¾ inches (22.2 cm)
Eastern Chou Dynasty, Warring States period (480–221 B.C.)
Purchase: Nelson Trust [34–254]



Covered Jar, 2nd century B.C.
Earthenware with unfired pigments
Height: 24 inches (61.0 cm)
Western Han Dynasty (206 B.C.–A.D. 9)
Purchase: Nelson Trust [32–49]



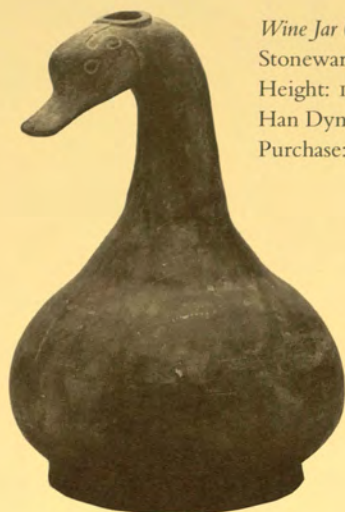
Covered Jar, 2nd/1st century B.C.
Earthenware with unfired pigments
Height: 9 $\frac{7}{8}$ inches (25.2 cm)
Western Han Dynasty (206 B.C.–A.D. 9)
Purchase: Nelson Trust [35–125/1]



Tray, c. 2nd century
Earthenware with unfired pigments
Diameter: 15 inches (38.1 cm)
Eastern Han Dynasty (A.D. 25–220)
Purchase: Nelson Trust [34–218]



Pair of Jars, 1st century B.C./1st century A.D.
Glazed earthenware
Height: 15 inches (38.1 cm), each
Han Dynasty (206 B.C.–A.D. 220)
Purchase: Nelson Trust [31–136/1,2]



Wine Jar (one of a pair)
Stoneware with incised decoration
Height: 13 ¼ inches (33.7 cm)
Han Dynasty (206 B.C.–A.D. 220)
Purchase: Nelson Trust [31–136/5]



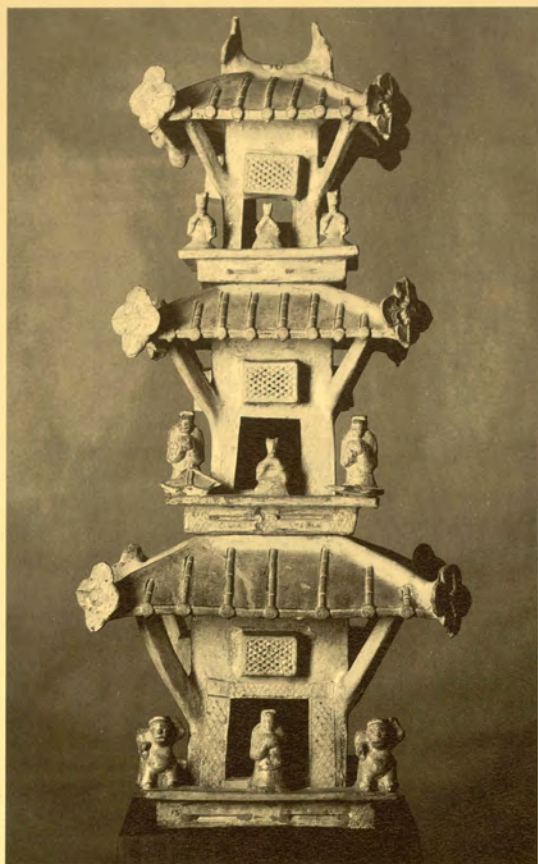
Jar
Stoneware with incised decoration
Height: 17 inches (43.2 cm)
Eastern Han Dynasty (A.D. 25–220)
Purchase: Nelson Trust [32–13]



Tomb Model of a House, 1st century
Earthenware with unfired pigments
52 x 33 ½ x 27 inches (132.1 x 85.1 x 68.6 cm)
Eastern Han Dynasty (A.D. 25–220)
Purchase: Nelson Trust [33–521]



Grain Yard, 2nd century
Earthenware with iridescent green glaze
2 ½ x 8 ¾ x 6 inches (6.3 x 22.3 x 15.2 cm)
Eastern Han Dynasty (A.D. 25–220)
Purchase: Nelson Trust [34–207]



Three-Storeyed Watchtower, 2nd century
Earthenware with iridescent green glaze
34½ x 14 x 15 inches (87.6 x 35.6 x 38.1 cm)
Eastern Han Dynasty (A.D. 25–220)
Purchase: Nelson Trust [34–206]



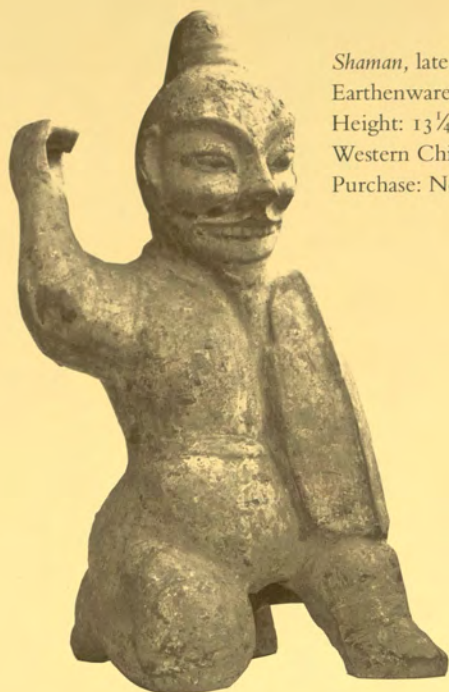
Gnome (Earth Spirit?), c. 3rd century
Earthenware with traces of slip and unfired pigments
Height: 7½ inches (19.1 cm)
Eastern Han Dynasty (A.D. 25–220)
Gift of Mr. Laurence Sickman [77–45]



Storehouse, 2nd century
Earthenware with iridescent green glaze
16 x 8¼ x 16¼ inches (40.6 x 21.0 x 41.3 cm)
Eastern Han Dynasty (A.D. 25–220)
Purchase: Nelson Trust [34–204]

Lampstand (one of a pair), 2nd century
Earthenware with iridescent green glaze
Height: 11½ inches (29.2 cm)
Eastern Han Dynasty (A.D. 25–220)
Purchase: Nelson Trust [34–213/1]





Shaman, late 3rd/early 4th century
Earthenware with traces of unfired pigments
Height: 13 ¼ inches (33.7 cm)
Western Chin Dynasty (A.D. 265–317)
Purchase: Nelson Trust [33–555]



Two Men Bearing a Drum, early 6th century
Mold-pressed clay with traces of unfired pigments
Height: 12 inches (30.5 cm)
Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [32–186/7]



Pair of Acrobats, A.D. 500/550
Earthenware with traces of unfired pigments
Height: 11 ½ inches (29.3 cm), each
Northern Wei (A.D. 386–534) to Western Wei (A.D. 535–56) Dynasty
Purchase: Nelson Trust [34–45/1,2]



Warrior, c. A.D. 550
Earthenware with traces of unfired pigments
Height: 12 ¼ inches (31.1 cm)
Northern Ch'i Dynasty (A.D. 550–77)
Gift in memory of Lt. Harrell H. Rule [43–7]



Vase

Glazed stoneware with molded decoration

Height: 20½ inches (52.1 cm)

Northern Ch'i Dynasty (A.D. 550–77)

Purchase: Nelson Trust [40–3/3]



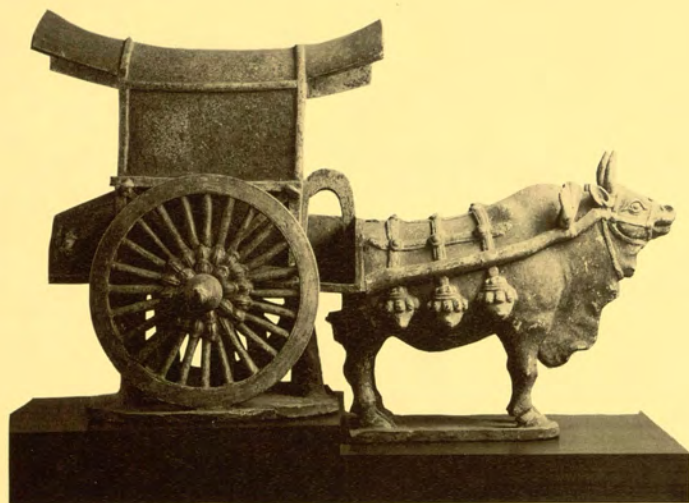
Loaded Camel, late 6th/early 7th century

Earthenware with unfired pigments

Height: 10½ inches (26.7 cm)

Sui (A.D. 581–618) to T'ang (A.D. 618–906) Dynasty

Purchase: Nelson Trust [31–136/10]



Bullock Cart, early 7th century

Earthenware with unfired pigments

Length: 31 inches (78.7 cm)

T'ang Dynasty (A.D. 618–906)

Gift of Mr. C. T. Loo [31–143]

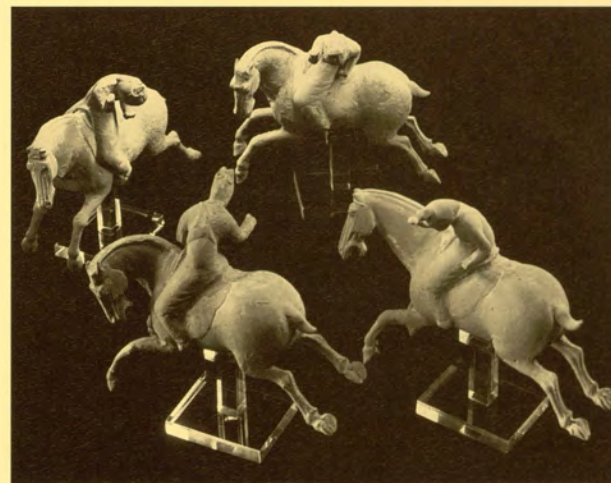
Four Ladies of the Court Playing Polo, A.D. 650/700

Earthenware with traces of unfired pigments

Height: 10 inches (25.4 cm), average of each figure

T'ang Dynasty (A.D. 618–906)

Purchase: acquired through the generosity of
Mrs. Katherine Harvey [48–31/1–4]





Bactrian Camel with Central Asian Rider, c. A.D. 700
Earthenware with unfired pigments
Height: 15½ inches (39.4 cm)
T'ang Dynasty (A.D. 618–906)
Gift in memory of Mrs. M. R. Sickman [54–65]



Bottle, 8th century
Earthenware with three-color lead glaze
Height: 8⅞ inches (22.6 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [55–47]



Tripod Jar, 8th century
Earthenware with three-color lead glaze
Height: 7⅞ inches (20.0 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [39–39]



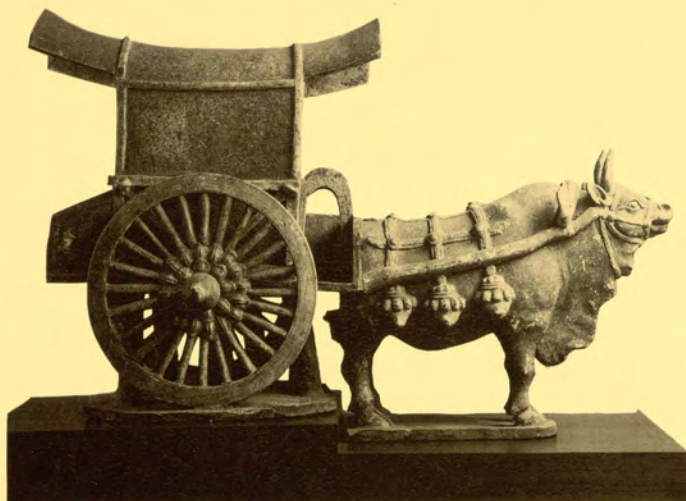
Tray with Footed Dish and Wine Cups, 8th century
Earthenware with three-color lead glaze
Diameter: 9½ inches (24.1 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [72–1/1–11]



Vase
Glazed stoneware with molded decoration
Height: 20½ inches (52.1 cm)
Northern Ch'i Dynasty (A.D. 550–77)
Purchase: Nelson Trust [40-3/3]

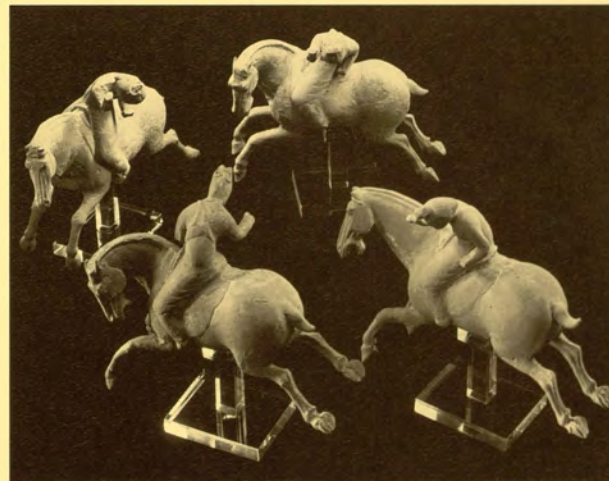


Loaded Camel, late 6th/early 7th century
Earthenware with unfired pigments
Height: 10½ inches (26.7 cm)
Sui (A.D. 581–618) to T'ang (A.D. 618–906) Dynasty
Purchase: Nelson Trust [31-136/10]



Bullock Cart, early 7th century
Earthenware with unfired pigments
Length: 31 inches (78.7 cm)
T'ang Dynasty (A.D. 618–906)
Gift of Mr. C. T. Loo [31-143]

Four Ladies of the Court Playing Polo, A.D. 650/700
Earthenware with traces of unfired pigments
Height: 10 inches (25.4 cm), average of each figure
T'ang Dynasty (A.D. 618–906)
Purchase: acquired through the generosity of
Mrs. Katherine Harvey [48-31/1-4]





Covered Jar, 8th century
Earthenware with three-color lead glaze
Height: 9 inches (22.9 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [39–6]



Jar, 8th century
Earthenware with three-color lead glaze
Height: 12 inches (30.5 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [52–19]
[See colorplate, p. 62]



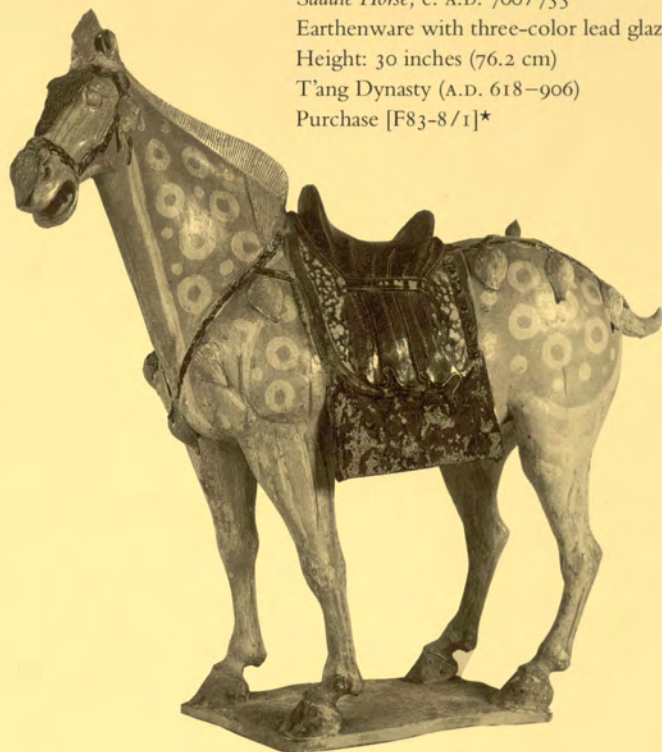
Lady Holding a Child, 8th century
Earthenware with three-color lead glaze
Height: 15¾ inches (40.0 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [39–27]



Pair of Equestrian Figures, early 8th century
Earthenware with three-color lead glaze
Height: 15½ inches (39.4 cm), each
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [49–22/1,2]



Saddle Horse, 8th century
Earthenware with three-color lead glaze
Height: 27 inches (68.6 cm)
T'ang Dynasty (A.D. 618–906)
Gift of Mr. S. Yamanaka [32–67]



Saddle Horse, c. A.D. 700/755
Earthenware with three-color lead glaze
Height: 30 inches (76.2 cm)
T'ang Dynasty (A.D. 618–906)
Purchase [F83–8/1]*



Bactrian Camel with Packsaddle, c. A.D. 700/755
Earthenware with three-color lead glaze
Height: 36 $\frac{1}{8}$ inches (91.8 cm)
T'ang Dynasty (A.D. 618–906)
Purchase [F83–8/3]*
[See colorplate, p. 61]



Plaque with Composite Bird and Animal Forms, c. 11th century B.C.
Jade (nephrite) with traces of cinnabar
Height: 6 $\frac{3}{8}$ inches (16.9 cm)
Shang (c. 1600–1050 B.C.) to Western Chou (c. 1050–771 B.C.) Dynasty
Purchase: Nelson Trust [50–45]



Ring with Rampant Tiger Motif,
5th/3rd century B.C.
Jade (nephrite) with traces of cinnabar
Diameter: 2 $\frac{1}{8}$ inches (5.4 cm)
From Chin-ts'un
Eastern Chou Dynasty, Warring
States period (480–221 B.C.)
Purchase: Nelson Trust [50–21]



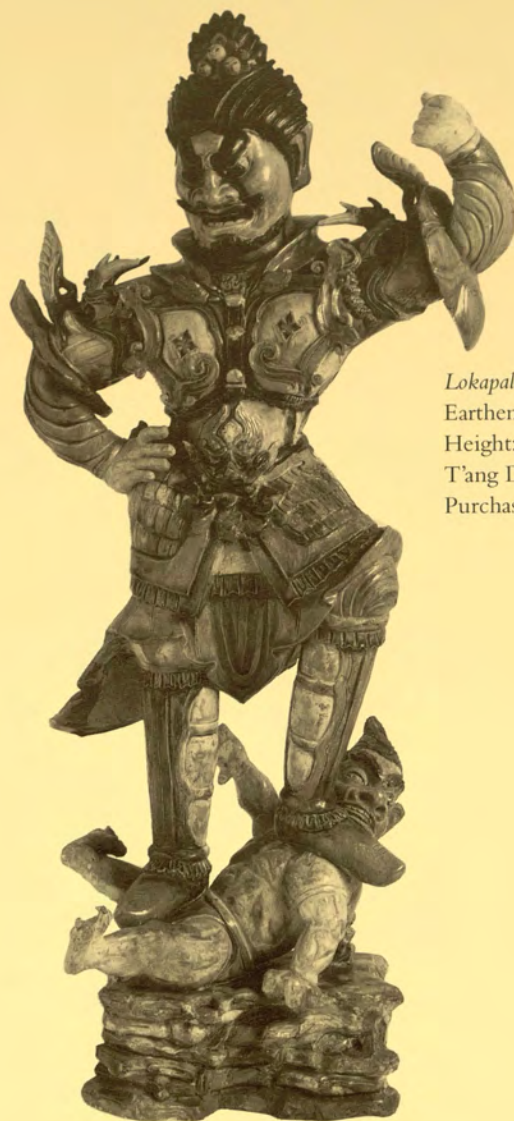
Ritual Disc with Dragon Motif, type *pi*,
4th/3rd century B.C.
Jade (nephrite)
Diameter: 6 $\frac{1}{2}$ inches (16.5 cm)
From Chin-ts'un
Eastern Chou Dynasty, Warring
States period (480–221 B.C.)
Purchase: Nelson Trust [33–81]



Ritual Disc, type *pi*, 3rd century B.C.
Jade (nephrite)
Diameter: 6 $\frac{1}{2}$ inches (16.5 cm)
From Chin-ts'un
Eastern Chou Dynasty, Warring
States period (480–221 B.C.)
Purchase: Nelson Trust [50–43]



Court Official, c. A.D. 700/755
 Earthenware with three-color lead glaze
 Height: 35½ inches (90.2 cm)
 T'ang Dynasty (A.D. 618–906)
 Purchase [F83–8/7]*



Lokapala, the Guardian King, c. A.D. 700/755
 Earthenware with three-color lead glaze
 Height: 35½ inches (90.2 cm)
 T'ang Dynasty (A.D. 618–906)
 Purchase [F83–8/9]*



Guardian of the North, c. A.D. 740/50
 Earthenware with traces of unfired pigments
 Height: 28 inches (71.1 cm)
 T'ang Dynasty (A.D. 618–906)
 Purchase: Nelson Trust [34–70]



Covered Jar, 8th century
Stoneware with suffused (black and gray-blue) glaze
Height: 11½ inches (29.2 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: acquired through the generosity of Mrs. DeVere Dierks in memory of Ruth Dierks Konstantinou [F80–34]



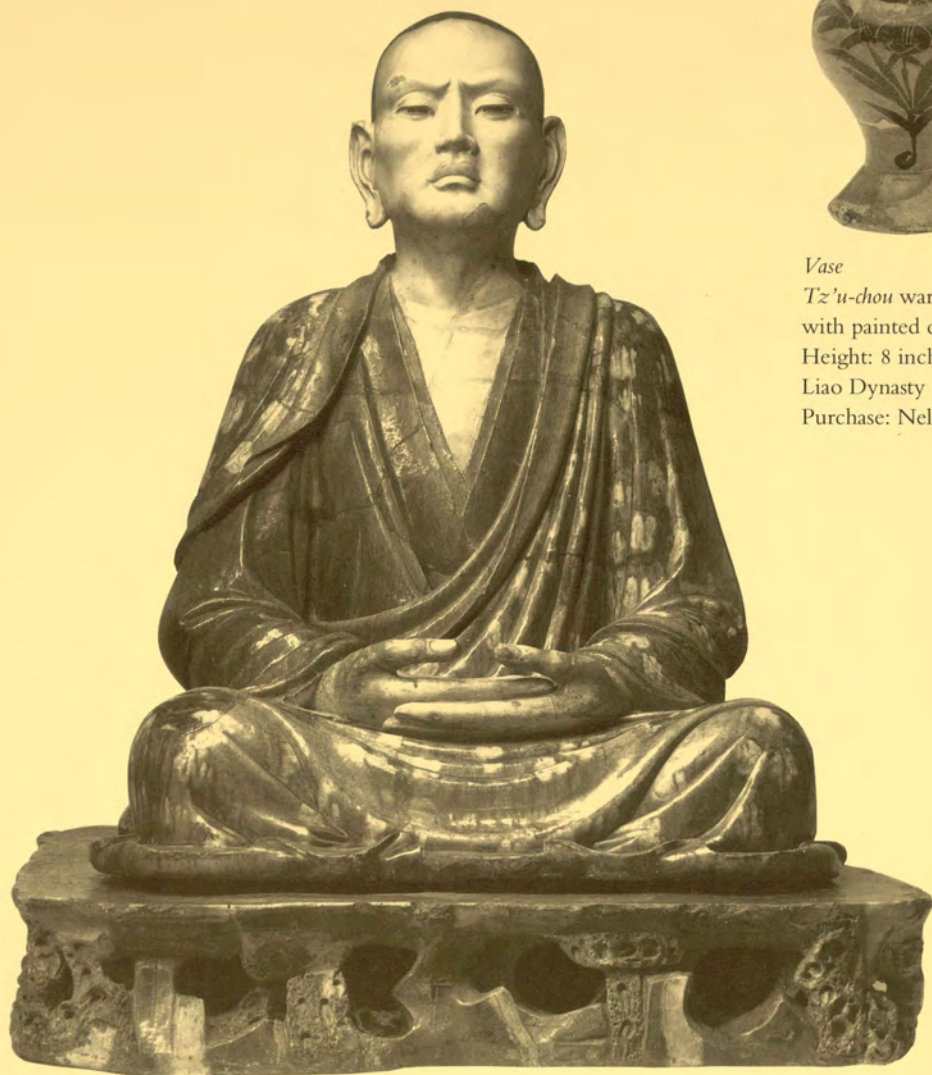
Vase
Glazed stoneware with appliqué decoration
Height: 5⅞ inches (14.9 cm)
Liao Dynasty (A.D. 907–1125)
Purchase: Nelson Trust [35–109]



Jar, late 7th/early 8th century
Glazed porcelainous ware (white ware)
Height: 5⅞ inches (12.8 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [84–5]



Amphora Jar
Glazed porcelainous ware (white ware)
Height: 16¼ inches (41.3 cm)
Liao Dynasty (A.D. 907–1125)
Purchase: Nelson Trust [40–3/2]



Luohan, 10th/12th century
Earthenware with three-color lead glaze
Height: 40 inches (101.6 cm)
Liao (A.D. 907–1125) to Chin (1115–1234) Dynasty
Purchase: Nelson Trust [34–6]



Vase
Tz'u-chou ware (glazed stoneware
with painted decoration)
Height: 8 inches (20.3 cm)
Liao Dynasty (A.D. 907–1125)
Purchase: Nelson Trust [35–103]



Vase
Tz'u-chou ware (glazed stoneware
with sgraffito decoration)
Height: 22 $\frac{3}{8}$ inches (56.8 cm)
Northern Sung Dynasty
(A.D. 960–1127)
Purchase: Nelson Trust [35–116]



Peony Jar (one of a pair), early 12th century
Tz'u-chou ware (glazed stoneware with molded decoration)
 Diameter: 6½ inches (16.6 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Bequest of Mr. Laurence Sickman [F88-39/20]



Vase, early 11th century
Tz'u-chou ware (stoneware with sgraffito decoration)
 Height: 15¼ inches (38.7 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase: Nelson Trust [70-3]



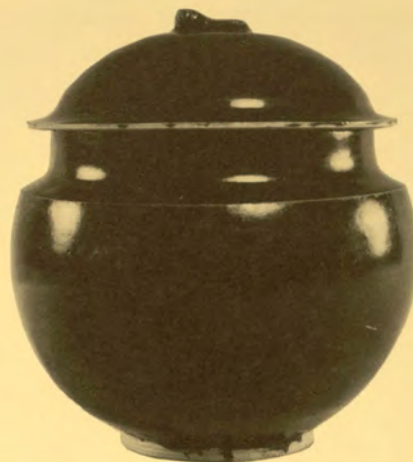
Jar, 12th century
Jian ware (stoneware with brown-black glaze; slip decoration)
 Height: 10½ inches (26.7 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase: Nelson Trust [40-53]



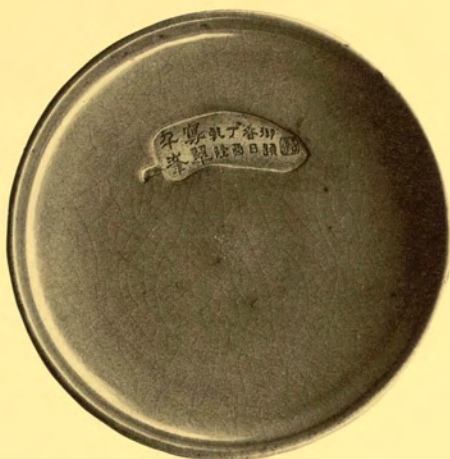
Receptacle for Flower Petals
Ting ware (glazed porcelain; pierced design)
 Height: 7⅞ inches (18.2 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase: Nelson Trust [35-95]



Plate, 12th century
Ting ware (glazed porcelain with incised underglaze decoration)
 Diameter: 10½ inches (26.7 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase: Nelson Trust [33-7/11]



Covered Jar, late 11th/early 12th century
Ting ware (glazed porcelainous ware)
 Height: 5¼ inches (13.3 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase: Nelson Trust [35-99]



Dish, 12th century (glaze cut and inscription engraved in 1777)
Chiün ware (glazed stoneware)
 Diameter: 6⅞ inches (16.8 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Gift of Dr. and Mrs. Maurice H. Cottle [73-22]



Covered Jar
Lung-ch'üan ware (glazed porcelainous ware with molded decoration)
 Height: 9⅝ inches (24.4 cm)
 Southern Sung Dynasty (1127–1279)
 Purchase: Nelson Trust [33-7/21]



Vase to Hold Divining Rods
Kuan ware (glazed stoneware)
 Height: 7¼ inches (18.4 cm)
 Southern Sung Dynasty (1127–1279)
 Purchase: Nelson Trust [32-158/2]



Kuan-yin Bodhisattva, dated 1298 or 1299
Ying-ch'ing ware (glazed porcelain)
Height: 20 $\frac{1}{4}$ inches (51.4 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [35–5]



Stem Cup (interior and side), 14th century
Glazed porcelain with relief and incised decoration
Diameter: 5 inches (12.7 cm)
Yüan (1279–1368) to Ming (1368–1644) Dynasty
Purchase: Nelson Trust [35–533]

Vase, 14th century
Porcelain with underglaze blue decoration
Height: 12 inches (30.5 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [33–7/9]



Pair of Vases, dated to the reign of Hsüan-te (1426–35)
Porcelain with underglaze blue decoration
Height: 21 $\frac{1}{4}$ inches (55.3 cm), each
Ming Dynasty (1368–1644)
Purchase: Nelson Trust [40–45/1,2]
[See colorplate, p. 66]



Plate (one of a pair), early 15th century
 Porcelain with underglaze blue decoration
 Diameter: 12¼ inches (31.1 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [64-4/1]



Kuan-yin Bodhisattva, late 16th/early 17th century
Te-hua ware (glazed porcelain)
 Height: 11¼ inches (28.6 cm)
 By Ho Ch'ao-tung
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [33-588]



Vase, early 16th century
Fa-hua ware (stoneware with enamel
 cloisonné-style decoration)
 Height: 17⅞ inches (44.8 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [33-353]



Brush Holder, 17th century
 Steatite (soapstone)
 Height: 6⅞ inches (16.2 cm)
 Ming Dynasty (1368–1644)
 Purchase: acquired through the Nellie Hussey Fund
 and the generosity of Mr. and Mrs. Milton
 McGreevy through the Westport Fund [F65-17]



Fish Bowl, dated to the reign of K'ang-hsi (1662–1722)
Porcelain with five-color enamel decoration (*famille verte*)
Diameter: 21 $\frac{3}{8}$ inches (54.9 cm)
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [55–106]



Footed Bowl, dated to the reign of Yung-cheng (1723–35)
Porcelain with overglaze enamel decoration (*famille rose*)
Diameter: 5 $\frac{7}{8}$ inches (15.0 cm)
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [33–11/14]



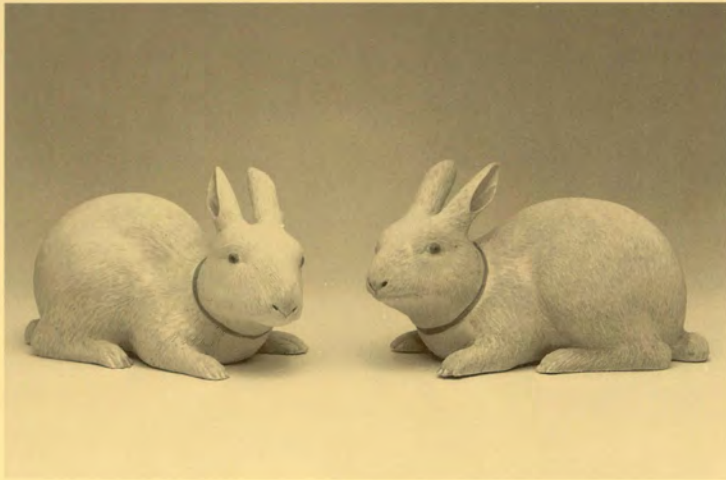
Dish, dated to the reign of Yung-cheng (1723–35)
Porcelain with underglaze blue and overglaze enamel decoration
Diameter: 8 $\frac{3}{16}$ inches (20.8 cm)
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [46–19]



Baluster Vase, dated to the reign of K'ang-hsi (1662–1722)
Porcelain with overglaze enamel decoration (*famille verte*)
Height: 27 $\frac{3}{4}$ inches (70.5 cm)
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [47–21]



Pair of Vases, dated to the reign of Ch'ien-lung (1736–95)
Porcelain with overglaze enamel and gold decoration (*famille rose*)
Height: 7 $\frac{3}{4}$ inches (19.7 cm), each
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [45–21/1,2]



Pair of Rabbits, dated to the reign of Ch'ien-lung (1736–95)
Biscuit porcelain with glazes and enamel decoration
Length: 9 inches (22.9 cm), each
Ch'ing Dynasty (1644–1911)
Gift of Mrs. David T. Beals, Sr. [F75-55/1,2]



Brush Rest in the Form of a Plum Branch, early 17th century
I-hsing ware (stoneware with molded decoration)
Length: 4 1/4 inches (10.8 cm)
By Ch'en Ming-yüan, active 1573–1620
Ming Dynasty (1368–1644)
Purchase: Nelson Trust [58-16]



Teapot in the Form of a Rice Measure, late 18th century
I-hsing ware (stoneware with incised decoration and inscriptions)
2 3/8 x 5 inches (6.7 x 14.0 cm)
By Huang Yü-lin
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [58-15]

Vase in the Form of a Ritual Vessel, type ku,
dated to the reign of Ch'ien-lung (1736–95)
I-hsing ware (stoneware with relief decoration)
Height: 9 3/4 inches (24.7 cm)
By Ch'en Chin-hou
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [51-24]



Sculpture

Tomb Tile

Earthenware

27 $\frac{3}{4}$ x 16 inches (70.5 x 40.6 cm)

Eastern Han Dynasty (A.D. 25–220)

Purchase: Nelson Trust [35–287/5]



Casing Slab of Tomb or Offering Chamber Limestone

40 x 24 inches (101.6 x 61.0 cm)

From Tung-hsien

Eastern Han Dynasty (A.D. 25–220)

Purchase: Nelson Trust [34–73]



Chimera Head (one of a pair), 3rd century

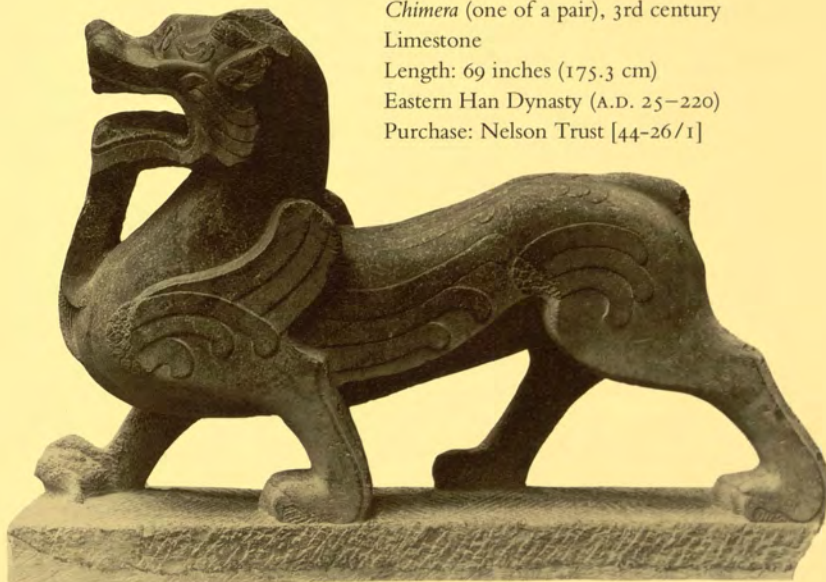
Limestone

Height: 16 $\frac{1}{4}$ inches (41.3 cm)

Probably from Yeh, Lin-chang county, Honan Province

Three Kingdoms period (A.D. 220–65)

Purchase: Nelson Trust [34–95/1]



Chimera (one of a pair), 3rd century

Limestone

Length: 69 inches (175.3 cm)

Eastern Han Dynasty (A.D. 25–220)

Purchase: Nelson Trust [44–26/1]



Shakyamuni Buddha Seated on the Lion Throne, early 5th century
Gilt bronze
Height: 4½ inches (11.4 cm)
Kingdom of Hsia (A.D. 407–31) or Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [51–25]



Shakyamuni Buddha, c. A.D. 475/80
Gilt bronze
Height: 6¼ inches (15.9 cm)
Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [31–137/29]



Shakyamuni Buddha, dated A.D. 494
Stone with traces of paint
Height: 21¼ inches (54.0 cm)
Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [59–47]



Head of a Buddha, c. A.D. 480/500
Sandstone
Height: 15 inches (38.1 cm)
From Yün-kang
Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [31–83]



Shakyamuni Buddha, casing slab from a Buddhist monument, early 6th century
Sandstone
27¾ x 25 inches (70.5 x 63.5 cm)
Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [51–27]



Buddhist Stele with Scenes from the Lotus Sutra, c. A.D. 537
Limestone
98 x 31 1/4 inches (248.9 x 79.4 cm)
From Jui-ch'eng Hsien
Western Wei Dynasty (A.D. 535–56)
Purchase: Nelson Trust [37–27]



The Empress as Donor with Attendants,
c. A.D. 505/23
Limestone with traces of color
76 x 109 inches (193.0 x 276.9 cm)
From Lung-men, Pin-yang cave
Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [40–38]



Guardian Lion (one of a pair), c. A.D. 510/40
Gray stone
Height: 20 1/2 inches (52.1 cm)
Northern Wei (A.D. 386–534) to
Western Wei (A.D. 535–56) Dynasty
Purchase: Nelson Trust [40–31/1]



Seated Buddha, late 6th century
Gilt bronze
Height: 7½ inches (19.1 cm)
Northern Ch'i Dynasty (A.D. 550–77)
Purchase: Nelson Trust [46–38]



Bust of a Guardian King
Limestone
Height: 21¾ inches (55.3 cm)
Probably from Hsiang-t'ang Shan
Northern Ch'i Dynasty (A.D. 550–77)
Purchase: Nelson Trust [53–48]



Winged Demon
Limestone
Height: 34 inches (86.4 cm)
From Hsiang-t'ang Shan
Northern Ch'i Dynasty (A.D. 550–77)
Purchase: Nelson Trust [35–276]



Buddhist Stele (front and detail of back), dated A.D. 569
Limestone with traces of paint
91½ x 29 inches (232.4 x 73.7 cm)
From Chang-tzu Hsien
Northern Ch'i Dynasty (A.D. 550–77)
Purchase: Nelson Trust [32–52]



Buddha Seated on the Lotus Throne
Marble

Height: 25 inches (63.5 cm)

Northern Ch'i Dynasty (A.D. 550–77)

Purchase: Nelson Trust [59–15]



Torso of a Buddha, c. A.D. 570/90

Conglomerate stone

Height: 28 inches (71.1 cm)

Northern Chou (A.D. 557–81) to Sui

(A.D. 581–618) Dynasty

Purchase: Nelson Trust [33–91]



Kuan-yin Bodhisattva

Sandstone with traces of gilding

Height: 52 inches (132.1 cm)

Sui Dynasty (A.D. 581–618)

Purchase: Nelson Trust [35–308]



Kuan-yin Shrine, A.D. 599

Gilt bronze

Height: 8½ inches (21.6 cm)

Sui Dynasty (A.D. 581–618)

Gift of Mr. Laurence Sickman in
memory of Mrs. Paul Mallon [79–41]



Kuan-yin Bodhisattva, c. A.D. 580/600

Conglomerate stone with traces of color

Height: 20¼ inches (51.4 cm)

Northern Chou (A.D. 557–81) to Sui

(A.D. 581–618) Dynasty

Purchase: Nelson Trust [59–39]



Bodhisattva Torso
Marble
Height: 62 inches (157.5 cm)
Sui Dynasty (A.D. 581–618)
Purchase: Nelson Trust [40–46]



Pair of Bodhisattvas
Gilt bronze
Height: 4¼ inches (10.8 cm);
4 inches (10.2 cm)
Sui Dynasty (A.D. 581–618)
Gift of Mr. Laurence Sickman
[F87–8/2,3]



Kuan-yin Bodhisattva
Bronze with turquoise inlay
Height: 12 inches (30.5 cm)
Sui Dynasty (A.D. 581–618)
Purchase: Nelson Trust [32–186/9]



Pair of Bodhisattva Torsos, early 7th century
Marble
Height: 43 inches (109.2 cm);
42½ inches (108.0 cm)
Sui Dynasty (A.D. 581–618)
Purchase: Nelson Trust [40–32,33]



Front of a Buddhist Shrine, 7th century
Limestone
Height: 27¼ inches (69.2 cm)
Sui (A.D. 581–618) to T'ang
(A.D. 618–906) Dynasty
Purchase: Nelson Trust [37-17]



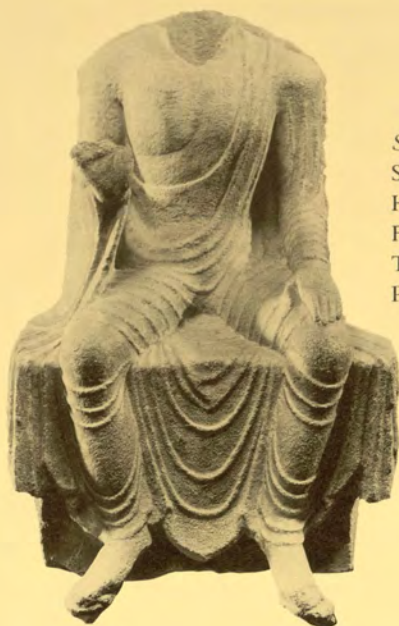
Seated Buddha, 8th century
Sandstone with traces of pigment
Height: 26 inches (66.0 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: acquired through the generosity of
the Hall Family Foundations [F85-11]



Guardian Lion, c. A.D. 681
Limestone
Height: 55½ inches (141.0 cm)
From Lung-men
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [33-670]



Guardian Lion, late 7th/early 8th century
Marble with traces of color
Height: 11¼ inches (29.9 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [46-85]



Seated Maitreya, early 8th century
Sandstone with traces of paint
Height: 20 inches (50.8 cm)
From T'ien-lung Shan
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [32–65/2]



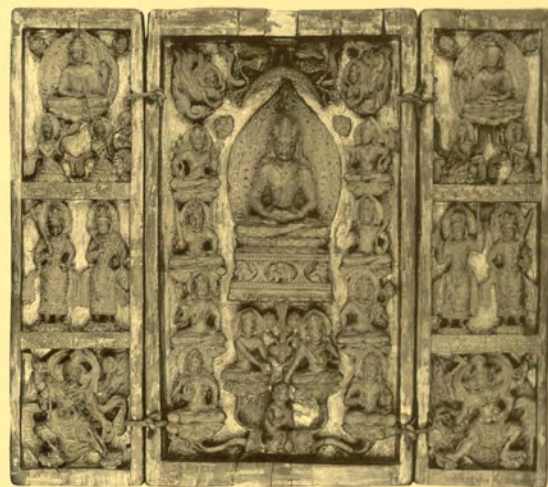
Seated Potalaka Avalokitesvara, 8th century
Bronze
Height: 6 1/8 inches (15.6 cm)
T'ang Dynasty (A.D. 618–906)
Bequest of Mr. Laurence Sickman [F88–37/52]



Standing Buddha, 8th/9th century
Gilt bronze
Height: 9 3/4 inches (24.7 cm)
Korean
Great Silla Dynasty (A.D. 668–918)
Purchase: Nelson Trust [49–18]



Amitabha Buddha of the Forty-eight Vows,
early 11th century
Gilt bronze
Height: 10 1/4 inches (26.0 cm)
Liao Dynasty (A.D. 907–1125)
Purchase: Nelson Trust [46–84]

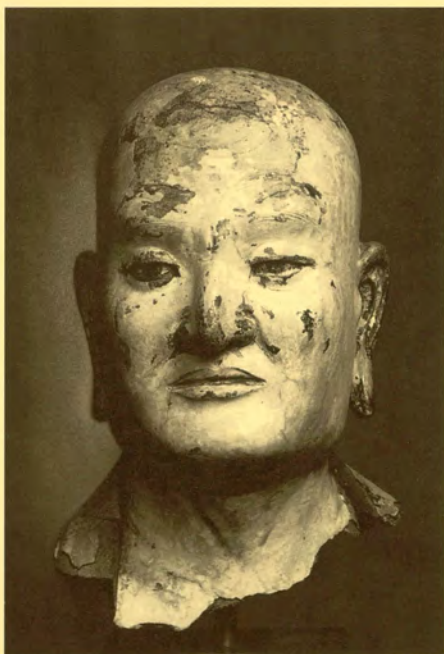


*Traveling Shrine with Depiction of an
Eight-Bodhisattva Mandala*, 9th century
Sandalwood with traces of paint
12 1/4 x 14 inches (31.1 x 35.6 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [44–18]

Manjusri of the Five Chignons,
10th century
Gilt bronze
Height: 6¾ inches (17.2 cm)
Liao Dynasty (A.D. 907–1125)
Bequest of Mr. Laurence Sickman
[F88-37/75]



The Water and Moon Kuan-yin Bodhisattva, 11th/12th century
Wood with paint
Height: 95 inches (241.3 cm)
Northern Sung (A.D. 960–1127) or Liao (A.D. 907–1125) Dynasty
Purchase: Nelson Trust [34-10]
[See colorplate, p. 64]



Head of a Luohan, 11th/12th century
Dry-lacquer with gesso and paint
Height: 12 inches (30.5 cm)
Liao (A.D. 907–1125) or Northern
Sung (A.D. 960–1127) Dynasty
Purchase: Nelson Trust [31-84]

Standing Bodhisattva, c. 1200
Wood with paint
Height: 75 inches (190.5 cm)
Chin Dynasty (1115–1234)
Purchase: Nelson Trust [51–42]

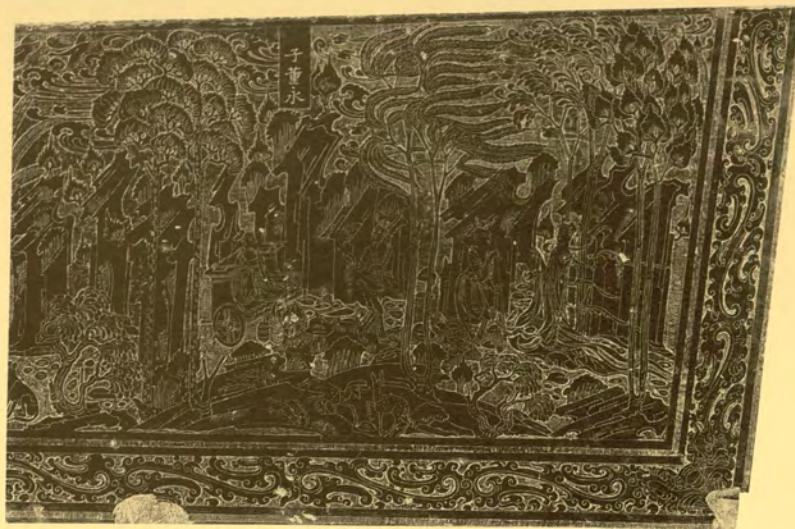


Kuan-yin Bodhisattva, late 13th century
Wood with traces of paint
Height: 69 inches (175.3 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [59–70]



Female Taoist Divinity, late 13th/early 14th century
Gilt bronze with traces of paint
Height: 10 $\frac{3}{8}$ inches (26.4 cm)
Yüan Dynasty (1279–1368)
Gift of Frederick W. and Grace R. Kaler [F82–29/2]

Paintings



Episode from Stories of Filial Piety
(detail of left side of a sarcophagus), c. A.D. 525
Engraved limestone
24½ x 88 inches (62.2 x 223.5 cm)
Northern Wei Dynasty (A.D. 386–534)
Purchase: Nelson Trust [33–1543/2]



Copy after Chou Fang, active A.D. 766–after 796
Palace Ladies Tuning the Lute, 12th-century copy of a T'ang Dynasty original
Handscroll; ink and color on silk
11 x 29⅞ inches (28.0 x 75.3 cm)
Sung Dynasty (A.D. 960–1279)
Purchase: Nelson Trust [32–159/1]



Attributed to Ch'en Hung, active c. A.D. 725–after 756
The Eight Noble Officials (section)
Handscroll; ink, color, and silver and gold pigment on silk
9⅞ x 32⅞ inches (25.2 x 82.3 cm), overall
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [49–40]



Sketches on the Back of a Sutra Fragment (section), late 9th/early 10th century
Handscroll; ink on paper
8¾ x 55½ inches (22.2 x 141.0 cm), overall
T'ang Dynasty (A.D. 618–906) to Five Dynasties (A.D. 907–60)
Purchase: Nelson Trust [51–78]



Fragment of a Buddhist Wall Painting, 8th/9th century
Ink and color on clay
17½ x 13¾ inches (44.4 x 35.0 cm)
Bazaklik, Turfan, Sinkiang Province
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [43–17]



Kuan-yin Bodhisattva, dated to the 2nd year of the reign of T'ien-fu (A.D. 937)
Ink and color on clay
69 x 35½ inches (175.3 x 89.2 cm)
Tz'u-sheng Ssu, Wen Hsien, Honan Province
Five Dynasties (A.D. 907–60)
Gift of Mr. C. T. Loo [50–64 b]



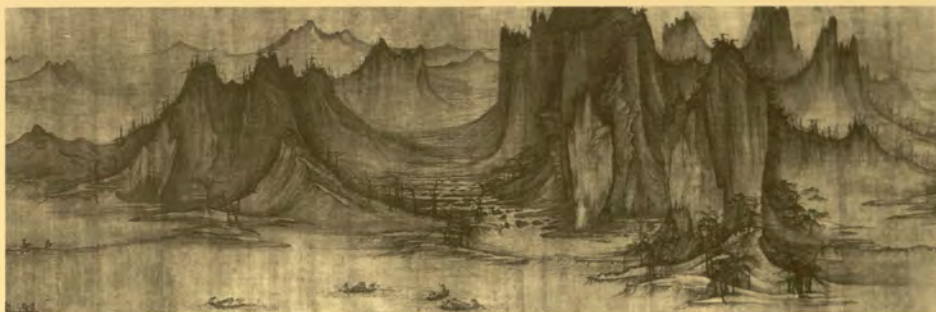
Two Puja Bodhisattvas Burning Incense, dated to the reign of Kuang-shun (A.D. 951–53)
Ink and color on clay
68⅝ x 35 inches (174.3 x 88.9 cm)
Tz'u-sheng Ssu, Wen Hsien, Honan Province
Five Dynasties (A.D. 907–60)
Gift of Mr. C. T. Loo [50–64 a]



Ju-i-lun Kuan-yin (Cintamani-chakra) Bodhisattva Seated on a Lotus, dated to the reign of Kuang-shun (A.D. 951–53)
Ink and color on clay
84 x 61½ inches (213.4 x 156.2 cm)
Tz'u-sheng Ssu, Wen Hsien, Honan Province
Five Dynasties (A.D. 907–60)
Purchase: Nelson Trust [52–6]



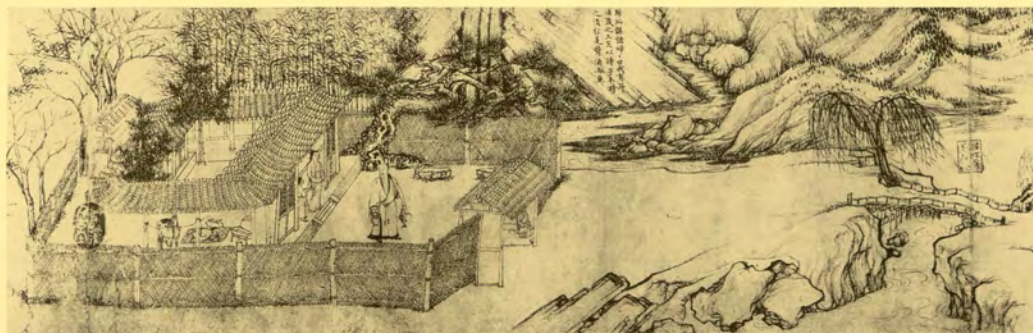
Ching Hao, c. A.D. 870/80–c. 935/40
Travelers in Snow-Covered Mountains
 Hanging scroll (laid down on panel);
 ink, white pigment, and slight color on silk
 53 1/2 x 29 1/2 inches (135.9 x 75.0 cm)
 Five Dynasties (A.D. 907–60)
 Purchase: Nelson Trust [40–15]



Hsü Tao-ning, c. A.D. 970–1051/52
Fishermen's Evening Song (section), c. 1049
 Handscroll; ink and slight color on silk
 19 x 82 1/2 inches (48.3 x 209.6 cm), overall
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase: Nelson Trust [33–1559]



Attributed to Li Ch'eng, A.D. 919–967
A Solitary Temple amid Clearing Peaks
 Hanging scroll; ink and slight color on silk
 44 x 22 inches (111.8 x 55.9 cm)
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase: Nelson Trust [47–71]
 [See colorplate, p. 63]



Attributed to Ch'iao Chung-ch'ang,
 active late 11th/early 12th century
*Illustration to the Second Prose Poem on
 the Red Cliff* (section), after 1082
 Handscroll; ink on paper
 11 5/8 x 220 3/8 inches
 (29.5 x 560.4 cm), overall
 Northern Sung Dynasty (A.D. 960–1127)
 Purchase [F80–5]

Chiang Shen, c. 1090–1138
Verdant Mountains (section)
 Handscroll; ink and slight color on silk
 12 $\frac{1}{16}$ x 116 $\frac{1}{2}$ inches
 (30.6 x 296.0 cm), overall
 Sung Dynasty (A.D. 960–1279)
 Purchase: Nelson Trust [53–49]



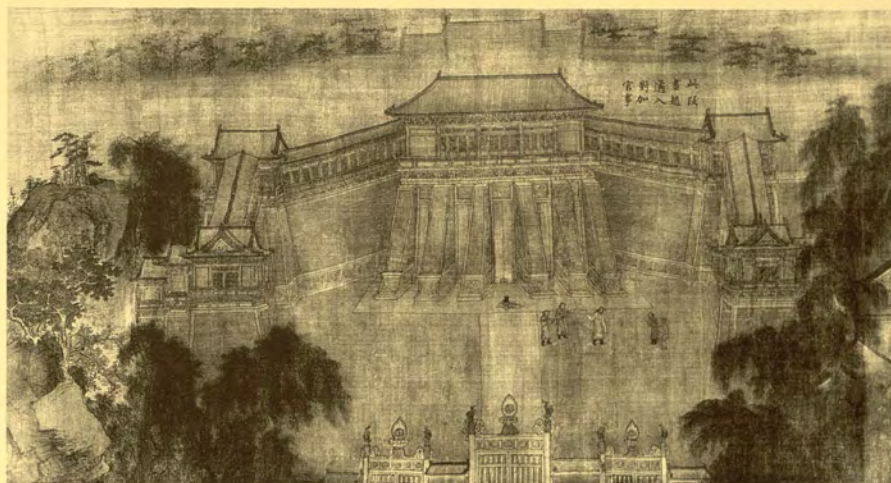
Fighting Birds on a Branch of Camellia, 12th century
 Album leaf; ink and color on silk
 9 $\frac{1}{4}$ x 10 $\frac{1}{2}$ inches (23.5 x 26.7 cm)
 Southern Sung Dynasty (1127–1279)
 Purchase: Nelson Trust [49–13]



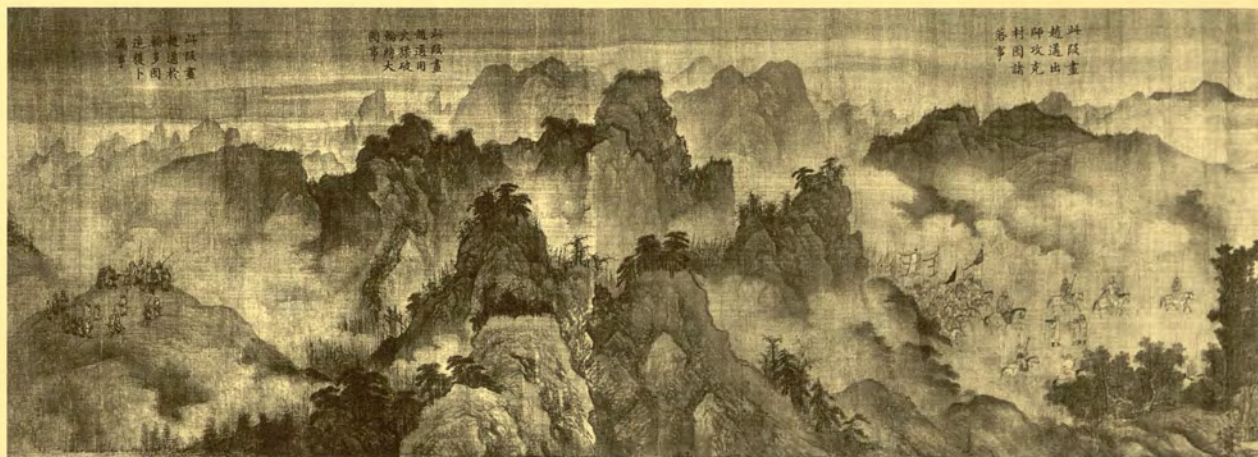
Wang Li-yung, active 1120–after 1145
The Transformations of Lao-chün (section)
 Handscroll; ink and color on silk
 17 $\frac{3}{8}$ x 152 $\frac{1}{2}$ inches
 (44.8 x 387.4 cm), overall
 Southern Sung Dynasty (1127–1279)
 Purchase: Nelson Trust [48–17]



Gazing at a Waterfall, late 12th century
Album leaf; ink and color on silk
9 $\frac{7}{8}$ x 9 $\frac{7}{8}$ inches (23.8 x 25.2 cm)
Southern Sung Dynasty (1127–1279)
Gift of Mr. Robert H. Ellsworth [R70-2]



Chao Yü's Pacification of the Barbarians
South of Lü (2 sections), 1150/1200
Handscroll; ink and color on silk
15 $\frac{1}{2}$ x 156 inches (39.3 x 396.2 cm), overall
Chin Dynasty (1115–1234)
Purchase: Nelson Trust [58-10]





Winter Mountains, late 11th/12th century
Hanging scroll; ink on silk
56 $\frac{7}{8}$ x 36 $\frac{3}{8}$ inches (144.5 x 92.5 cm)
Chin Dynasty (1115–1234)
Gift of Mr. John M. Crawford, Jr.,
in honor of Laurence Sickman [79–9]



Li Sung, active 1190–1230
The Red Cliff (Second Excursion)
Album leaf mounted as hanging scroll;
ink and slight color on silk
9 $\frac{3}{4}$ x 10 $\frac{1}{4}$ inches (24.8 x 26.0 cm)
Southern Sung Dynasty (1127–1279)
Purchase: Nelson Trust [49–79]



Li Sung, active 1190–1230
T'ang Emperor Ming-huang Watching a Cockfight
Album leaf; ink and slight color on silk
9 $\frac{1}{4}$ x 8 $\frac{1}{4}$ inches (23.5 x 21.0 cm)
Southern Sung Dynasty (1127–1279)
Purchase: Nelson Trust [59–17]



T'ai-ku i-min (unidentified artist)
Traveling among Streams and Mountains (section), 1200/1250
Handscroll; ink on paper
15 $\frac{1}{8}$ x 164 $\frac{9}{16}$ inches (38.4 x 418.0 cm), overall
Chin Dynasty (1115–1234)
Purchase: the Kenneth A. and Helen F. Spencer Foundation Acquisition Fund [F74–35]



Hsia Kuei, active c. 1220–c. 1250

Twelve Views of Landscape (section)

Handscroll; ink on silk

11 x 90 $\frac{3}{4}$ inches (28.0 x 230.5 cm), overall

Southern Sung Dynasty (1127–1279)

Purchase: Nelson Trust [32-159/2]

Attributed to Ma Yüan, active before
1190–after 1225

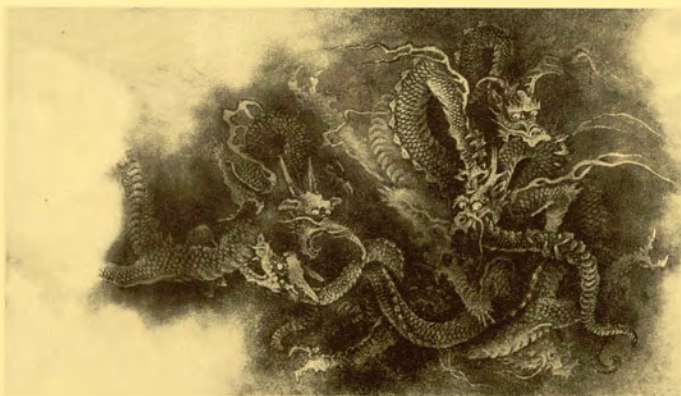
Composing Poetry on a Spring Outing (2 sections)

Handscroll; ink and color on silk

11 $\frac{5}{8}$ x 119 inches (29.5 x 302.3 cm), overall

Southern Sung Dynasty (1127–1279)

Purchase: Nelson Trust [63-19]



Attributed to Ch'en Jung, c. 1200–1266

Five Dragons

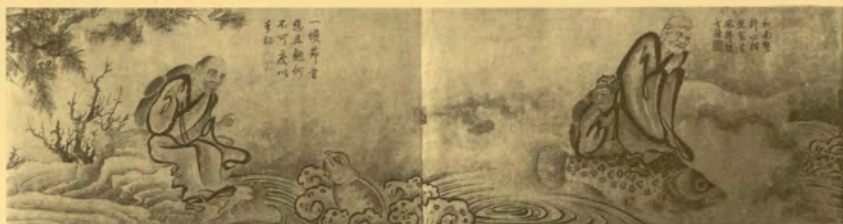
Handscroll; ink on paper

13 $\frac{1}{2}$ x 23 $\frac{1}{2}$ inches (34.3 x 59.7 cm)

Southern Sung Dynasty (1127–1279)

Purchase: Nelson Trust [48-15]

[See colorplate, p. 65]



The Sixteen Luohan (section), 13th century
Handscroll; ink and slight color on paper
12 $\frac{7}{8}$ x 147 $\frac{7}{16}$ inches (32.7 x 374.5 cm), overall
Southern Sung Dynasty (1127–1279)
Purchase: Nelson Trust [50–11]



Fish and Water Grasses, 13th century
Hanging scroll; ink on silk
27 $\frac{3}{4}$ x 17 $\frac{3}{4}$ inches (70.5 x 45.1 cm)
Southern Sung Dynasty (1127–1279)
Purchase: Nelson Trust [46–54]



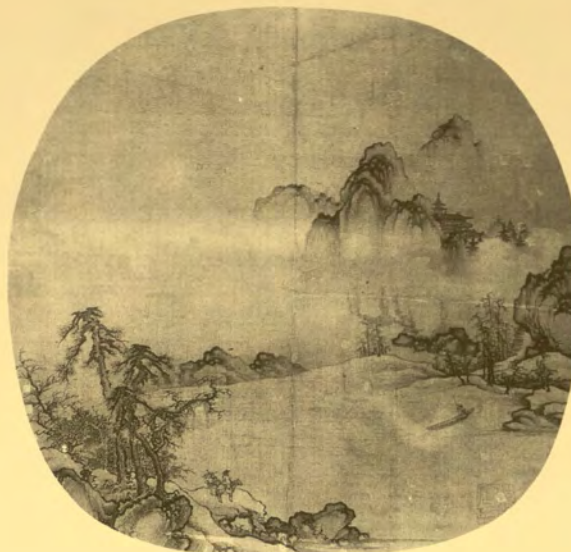
Tree Peonies, Garden Rocks, and Insects,
13th/14th century
Hanging scroll (laid down on panel);
ink and color on silk
60 $\frac{1}{4}$ x 31 $\frac{7}{8}$ inches (153.0 x 81.0 cm)
Southern Sung (1127–1279) to Yüan
(1279–1368) Dynasty
Gift of Mr. Bronson Trevor in memory of
John B. Trevor [76–10/7 a]



Children at Play in a Garden, mid 13th century
Hanging scroll; ink and color on silk
68 $\frac{7}{8}$ x 39 inches (173.0 x 99.0 cm)
Southern Sung Dynasty (1127–1279)
Purchase: acquired through the generosity of
the Hall Family Foundations [F83–51]



Water and Moon Kuan-yin, 13th/early 14th century
Hanging scroll; ink, slight color, and gold pigment on silk
43 $\frac{3}{4}$ x 30 inches (111.2 x 76.2 cm)
Southern Sung (1127–1279) to Yüan (1279–1368) Dynasty
Purchase: Nelson Trust [49–60]



Waiting for the Ferry in the Chill of Winter, 14th century
Album leaf; ink on silk
8 $\frac{3}{4}$ x 9 $\frac{7}{8}$ inches (22.2 x 25.2 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [46–52]

The Taoist Immortal Lü Tung-pin,
late 13th/early 14th century
Hanging scroll; ink and color on silk
43 $\frac{1}{2}$ x 17 $\frac{1}{2}$ inches (110.5 x 44.4 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [62–25]



Liu Kuan-tao, active c. 1279–1300
Whiling Away the Summer
Handscroll; ink and light color on silk
12 x 28 inches (30.5 x 71.1 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [48–5]



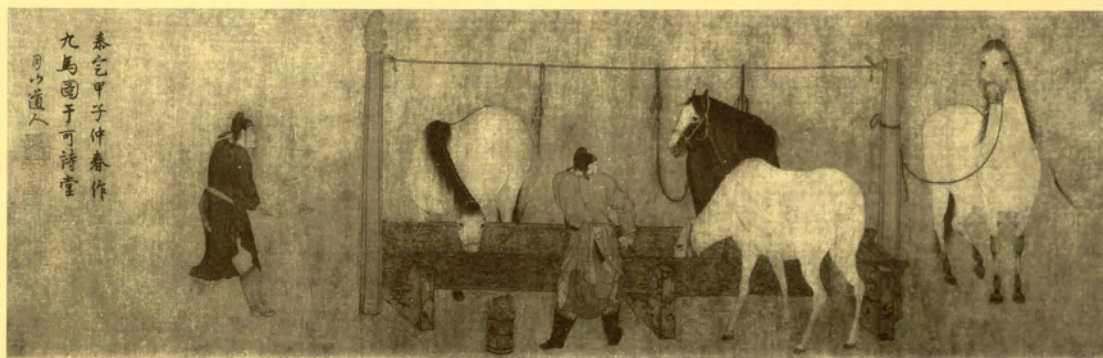
Hunting Falcon Attacking a Swan, late 13th/early 14th century
Hanging scroll (laid down on panel); ink and color on paper
60 x 41 ¾ inches (152.4 x 106.1 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [33–86]



Li K'an, 1245–1320
Ink Bamboo (section), 1308
Handscroll; ink on paper
14 ¾ x 93 ½ inches (37.5 x 237.5 cm), overall
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [48–16]



Jen Jen-fa, 1255–1328
Nine Horses (detail and section),
dated 1324
Handscroll; ink and color on silk
12 ¾ x 103 inches (31.5 x 261.6 cm),
overall
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [72–8]

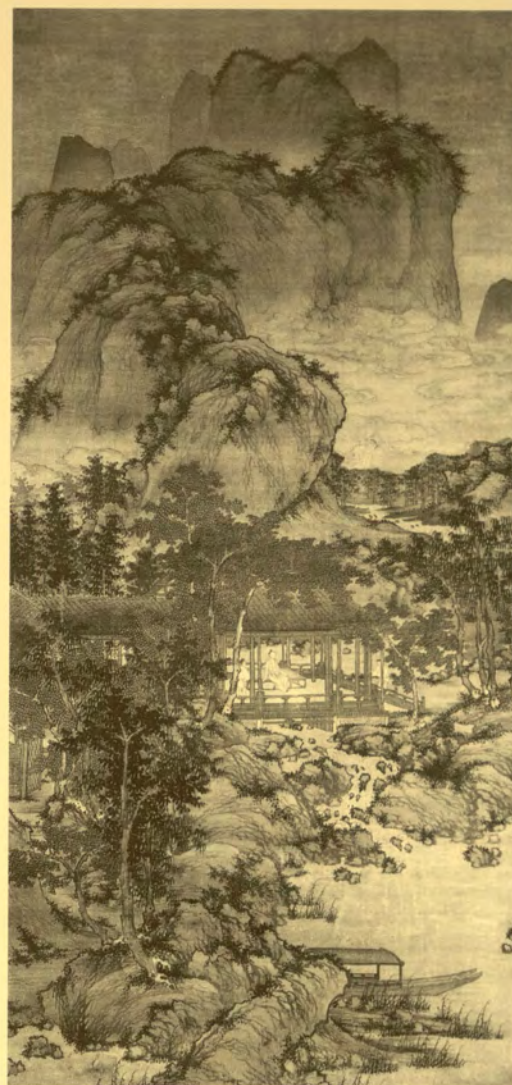




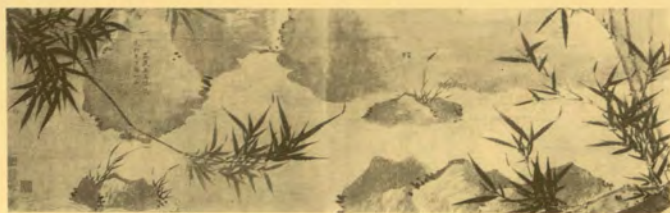
Chang Yen-fu, active 1300–1350
Thorns, Bamboo, and Quiet Birds, 1343
 Hanging scroll; ink on paper
 30 x 25 inches (76.2 x 63.5 cm)
 Yüan Dynasty (1279–1368)
 Purchase: Nelson Trust [49–19]



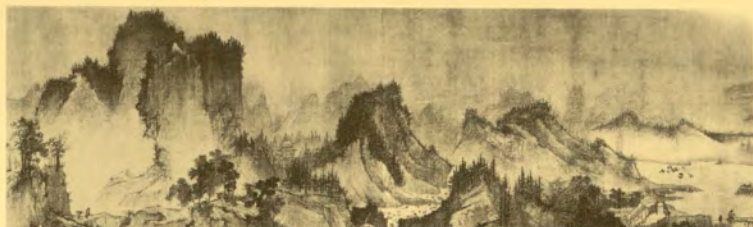
Taoist Deities Paying Court, 14th century
 Hanging scroll; ink and color on silk
 50½ x 35¼ inches (128.3 x 89.5 cm)
 Yüan Dynasty (1279–1368)
 Gift of Mr. Laurence Sickman [73–29]



Sheng Mou, active c. 1330–1369
Enjoying Fresh Air in a Mountain Retreat
 Hanging scroll; ink and color on silk
 47⁹/₁₆ x 22⁷/₁₆ inches (120.9 x 57.0 cm)
 Yüan Dynasty (1279–1368)
 Purchase: Nelson Trust [35–173]



Wang Fu, 1362–1416
Bamboo and Rocks (section)
 Handscroll; ink on paper
 14 x 9 1/2 inches (35.6 x 232.4 cm), overall
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [58–8]



Landscape (section), late 14th/early 15th century
 Handscroll; ink and light color on silk
 9 3/8 x 187 3/16 inches (23.8 x 475.5 cm), overall
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [35–262]



Shen Chou, 1427–1509
Landscape in the Style of Ni Tsan, dated 1484
 Hanging scroll; ink on paper
 54 1/4 x 24 3/8 inches (137.8 x 61.9 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [46–45]



Hsüan-tsung, 1399–1435
Dog and Bamboo, dated 1427
 Hanging scroll; ink and slight color on paper
 79 1/2 x 28 3/8 inches (202.0 x 72.0 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [45–39]



Shen Chou, 1427–1509

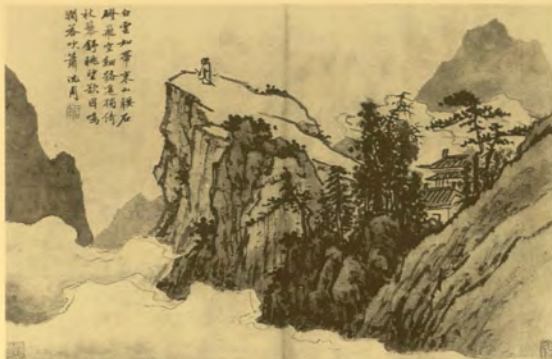
Gardeners and Poet on a Mountaintop, from *Landscape Album: Five Leaves* by Shen Chou, One Leaf by Wen Cheng-ming

Album leaves mounted as handscroll; ink and light color on paper; ink on paper

15¼ x 23¼ inches (38.7 x 60.3 cm), each

Ming Dynasty (1368–1644)

Purchase: Nelson Trust [46–51 / 1,2]



Shen Chou, 1427–1509

Farewell to Lu Chih, c. 1499

Handscroll; ink and color on paper

10¾ x 58¼ inches (26.4 x 148.0 cm)

Ming Dynasty (1368–1644)

Purchase: Nelson Trust [46–90]



Chou Ch'en, c. 1455–after 1536

The North Sea (section)

Handscroll; ink and light color on silk

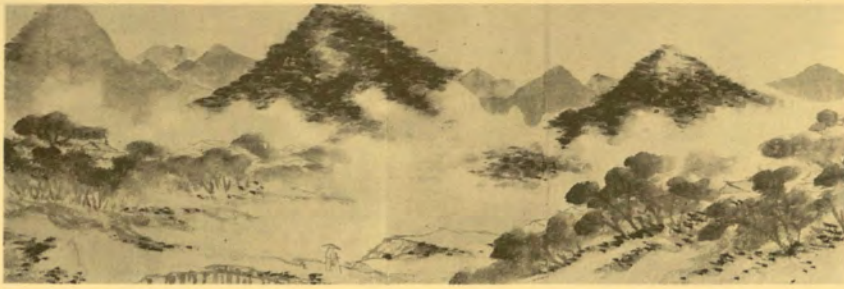
11¼ x 53¼ inches (28.5 x 136.6 cm), overall

Ming Dynasty (1368–1644)

Purchase: Nelson Trust [58–55]

[See colorplate, p. 67]





Ch'en Shun, 1483–1544
Hills and Streams after Rain (section)
 Handscroll; ink and color on paper
 10 $\frac{3}{8}$ x 65 $\frac{3}{4}$ inches (26.3 x 167.1 cm), overall
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [46–42]



Ch'en Shun, 1483–1544
Lotus (section)
 Handscroll; color on paper
 12 x 229 $\frac{3}{4}$ inches (30.5 x 583.6 cm), overall
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [31–135/34]



Ch'iu Ying, 1494/95–1552
Saying Farewell at Hsün-yang (section)
 Handscroll; ink and full color on paper
 13 $\frac{1}{4}$ x 157 $\frac{3}{8}$ inches (33.7 x 399.7 cm), overall
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [46–50]
 [See colorplate, p. 68]

Chu Tuan, active c. 1501–1551
Retreat among Streams and Mountains
 Hanging scroll (laid down on panel);
 ink and color on silk
 72 $\frac{1}{16}$ x 50 $\frac{3}{8}$ inches (183.0 x 128.0 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [35–153]





Yu Ch'iu, active c. 1540–1590

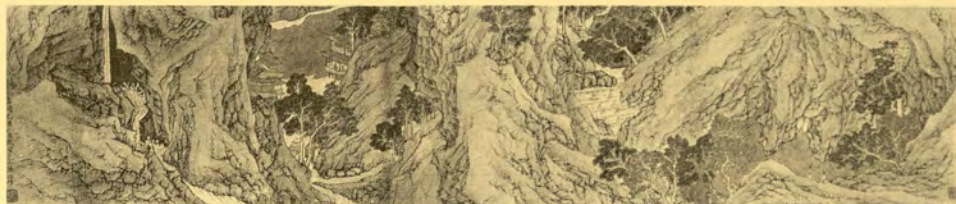
Elegant Gathering in a Garden (section)

Handscroll; ink on paper

9 $\frac{7}{8}$ x 303 $\frac{3}{4}$ inches (25.1 x 771.5 cm), overall

Ming Dynasty (1368–1644)

Purchase: Nelson Trust [50–23]



Lu Chih, 1496–1576

The Jade Field, dated 1549

Handscroll; ink and color on paper

9 $\frac{1}{2}$ x 53 $\frac{9}{16}$ inches (24.2 x 136.1 cm), overall

Ming Dynasty (1368–1644)

Purchase: Nelson Trust [50–68]



Ch'iu Ying, 1494/95–1552

Fisherman's Flute Heard over the Lake, c. 1547

Hanging scroll; ink and light color on paper

62 $\frac{7}{8}$ x 33 $\frac{1}{8}$ inches (159.7 x 84.2 cm)

Ming Dynasty (1368–1644)

Gift of Mr. John M. Crawford, Jr., in honor of the
fiftieth anniversary of the Nelson-Atkins Museum of Art [F82–34]



Wen Cheng-ming, 1470–1559
Old Cypress and Rock, 1550
 Handscroll; ink on paper
 10¼ x 19¼ inches (26.1 x 48.9 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [46–48]



Ting Yün-p'eng, 1547–c. 1621
Five Forms of Kuan-yin Together with the Complete Lung-yen Sutra Written by Yü Jo-ying (section), c. 1579/80
 Handscroll; ink, color, and gold pigment on paper
 11 x 52¼ inches (28.0 x 134.0 cm), painting;
 10⅞ x 165½ inches (25.7 x 420.4 cm), sutra
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [50–22]

Tung Ch'i-ch'ang, 1555–1636
Landscape after Lü Hung's "Ten Views of a Thatched Hut"
 and *Landscape after Wang Meng*, from the album
Landscapes in the Styles of Old Masters, 1621/24
 Album leaves; ink on paper or ink and color on paper
 24½ x 16 inches (62.3 x 40.6 cm), each
 Ming Dynasty (1368–1644)
 Purchase: acquired through the generosity
 of the Hall Family Foundations and the
 exchange of other Trust properties [86–3/1,3]
 [See colorplate, p. 70]





K'un-ts'an, 1612–1673

The Mood of Autumn among Streams and Mountains, dated 1663

Hanging scroll; ink and light color on paper

42½ x 19 inches (108.0 x 48.3 cm)

Ch'ing Dynasty (1644–1911)

Purchase [F75-41]



Kung Hsien, 1619–1689

Mountains and Mist-Filled Valleys and The Peachblossom Studio, from *The Peachblossom Studio*, dated 1671

Album leaves mounted as hanging scrolls; ink and light color on paper

9½ x 17⅞ inches (24.1 x 44.8 cm), each

Ch'ing Dynasty (1644–1911)

Purchase: Nelson Trust [60-36/4,8]

Kung Hsien, 1619–1689

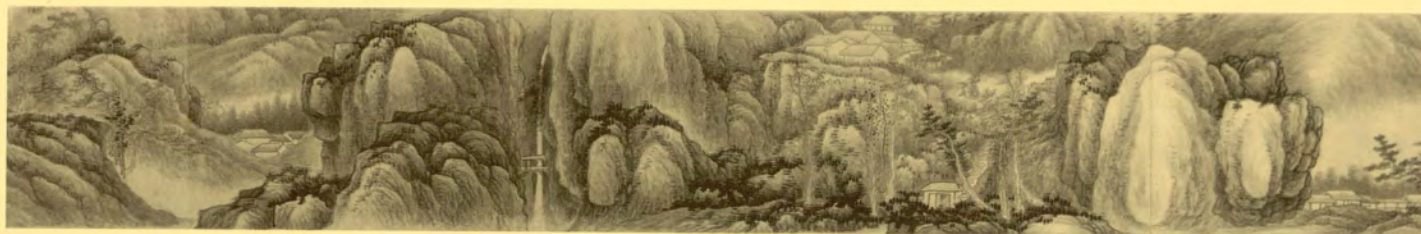
Cloudy Peaks (2 sections), 1674

Handscroll; ink on paper

6⅜ x 35¼ inches (16.3 x 900.4 cm), overall

Ch'ing Dynasty (1644–1911)

Purchase: Nelson Trust [68-29]





Yün Shou-p'ing, 1633–1690
Pear Blossoms, from *Album of Flowers*
 Album leaf; ink and color on paper
 9 $\frac{5}{8}$ x 11 $\frac{1}{2}$ inches (24.5 x 29.3 cm)
 Ch'ing Dynasty (1644–1911)
 Purchase: Nelson Trust [58–50/3]



Yüan Chiang, active c. 1690–1724
Carts on a Winding Mountain Road, dated 1694
 Hanging scroll (laid down on panel);
 ink and color on silk
 71 $\frac{1}{4}$ x 36 $\frac{3}{4}$ inches (181.0 x 93.4 cm)
 Ch'ing Dynasty (1644–1911)
 Purchase: Nelson Trust [35–151]

Kung Hsien, 1619–1689
Landscape in the Manner of Tung Yüan (section)
 Handscroll; ink on paper
 10 $\frac{1}{2}$ x 370 $\frac{3}{4}$ inches (26.7 x 941.7 cm), overall
 Ch'ing Dynasty (1644–1911)
 Purchase: Nelson Trust [48–44]





Cha Shih-piao, 1615–1698

The Peachblossom Spring (section), 1695

Handscroll; ink and light color on paper

13 $\frac{7}{8}$ x 123 $\frac{1}{8}$ inches (35.2 x 312.9 cm), overall

Ch'ing Dynasty (1644–1911)

Purchase: Nelson Trust [72-4]



Chu Ta, 1626–1705

Mynah Birds and Rocks and

Mynah Birds, Old Tree, and Rocks

Pair of hanging scrolls; ink on satin

80 $\frac{1}{2}$ x 21 $\frac{1}{4}$ inches (204.5 x 54.0 cm), each

Ch'ing Dynasty (1644–1911)

Purchase: Nelson Trust [67-4/1,2]



Wang Yüan-ch'i, 1642–1715

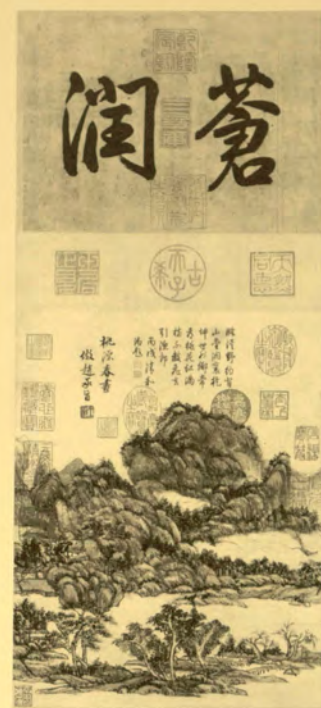
The Three Friends of Winter, dated 1702

Hanging scroll; ink on paper

33½ x 18½ inches (85.1 x 47.0 cm)

Ch'ing Dynasty (1644–1911)

Purchase: Nelson Trust [51-77]



Wang Yüan-ch'i, 1642–1715

Springtime at the Peachblossom Spring

Album leaf mounted as hanging

scroll; ink and color on paper

12¼ x 9¾ inches (31.2 x 24.8 cm)

Ch'ing Dynasty (1644–1911)

Gift of Mr. Arthur Rothwell [62-16]

Kao Ch'i-p'ei, 1660–1734

A Pine Branch, from the album *Finger*

Paintings of Assorted Subjects, before 1712

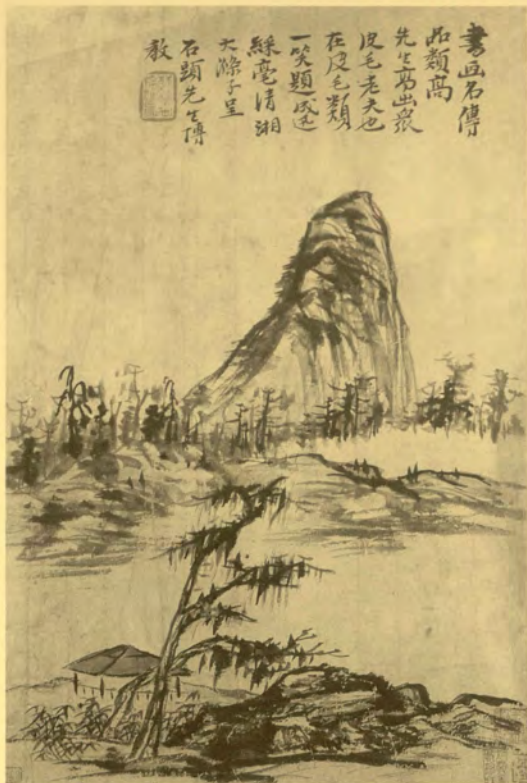
Album leaf; ink and light color on paper

14¼ x 22¾ inches (36.2 x 57.8 cm)

Ch'ing Dynasty (1644–1911)

Purchase: acquired through the generosity of
Mrs. George H. Bunting, Jr. [F79-48/9]





Shih-t'ao (Yüan-chi), 1642–1707
Mountain on the Other Side of the River,
 from *Wonderful Conceptions of the Bitter Melon*:
Landscape Album for Liu Shih-t'ou, dated 1703
 Album leaf; ink and color on paper
 22¾ x 14 inches (57.8 x 35.6 cm)
 Ch'ing Dynasty (1644–1911)
 Purchase: acquired through the generosity of
 the Hall Family Foundations [F83-50/10]



Mang-ku-li, 1672–1736
Portrait of Prince Kuo, dated 1729
 Hanging scroll; ink and color on silk
 84⅝ x 52¾ inches (215.0 x 134.0 cm)
 Ch'ing Dynasty (1644–1911)
 Purchase: Nelson Trust [33-1534]



Li Shih-cho, c. 1690–1770

Clouds on the Pine Mountains, from *Landscape Album*
Album leaf; ink or ink and color on paper

9½ x 5¼ inches (24.1 x 14.5 cm)

Ch'ing Dynasty (1644–1911)

Purchase: acquired through the generosity of
an anonymous donor [F78-18/1]

Chin Nung, 1687–1764

Blossoming Plum, dated 1760

Hanging scroll; ink and slight color on paper

45¼ x 23¾ inches (116.0 x 60.3 cm)

Ch'ing Dynasty (1644–1911)

Purchase: Nelson Trust [58-54]



Lo P'ing, 1733–1799

Han-shan and Shih-te

Hanging scroll; ink and light color on paper

30¾ x 20¼ inches (78.2 x 51.5 cm)

Ch'ing Dynasty (1644–1911)

Purchase: Nelson Trust [72-5]

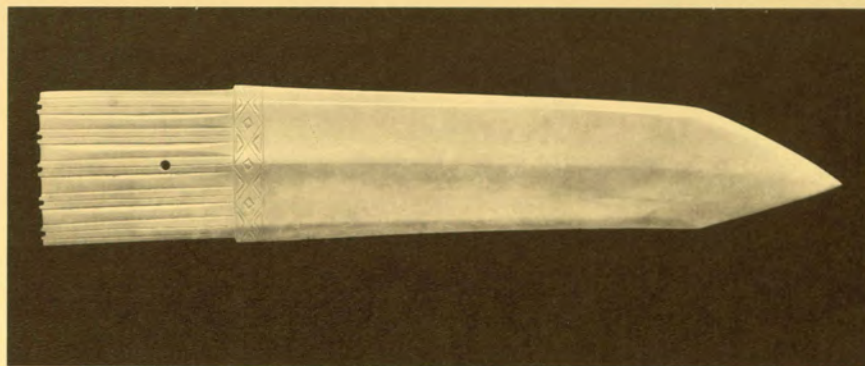


Decorative Arts



Bird

Jade (nephrite)
Height: 1¾ inches (4.4 cm)
Neolithic (c. 2000–1500 B.C.)
Purchase: Nelson Trust [35–89]



Ceremonial Dagger Ax with Grooved Tang, type ko, 13th/12th century B.C.

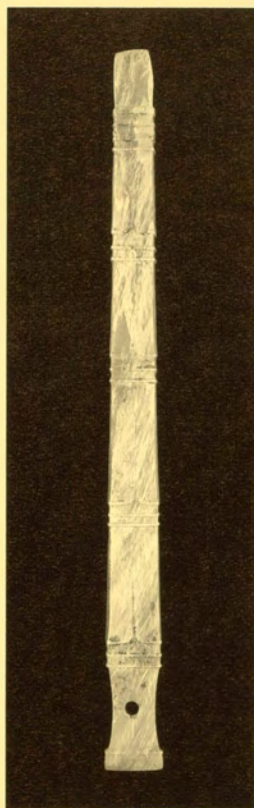
Jade (nephrite) with traces of cinnabar
Length: 17⅞ inches (45.5 cm)
Shang Dynasty, Yin period (c. 1300–1050 B.C.)
Purchase: Nelson Trust [49–25]



Pendant in the Form of a Human Mask

Jade (nephrite)
Height: 1¾ inches (4.5 cm)
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [34–247]

Celt, c. 11th century B.C.
Jade (nephrite)
Length: 7¾ inches (19.7 cm)
From An-yang
Shang Dynasty, Yin period
(c. 1300–1050 B.C.)
Purchase: Nelson Trust [47–18]



Celt, 9th/8th century B.C.
Jade (nephrite)
Length: 7⅞ inches (20.0 cm)
Western Chou Dynasty
(c. 1050–771 B.C.)
Gift of Mr. C. T. Loo [49–2]





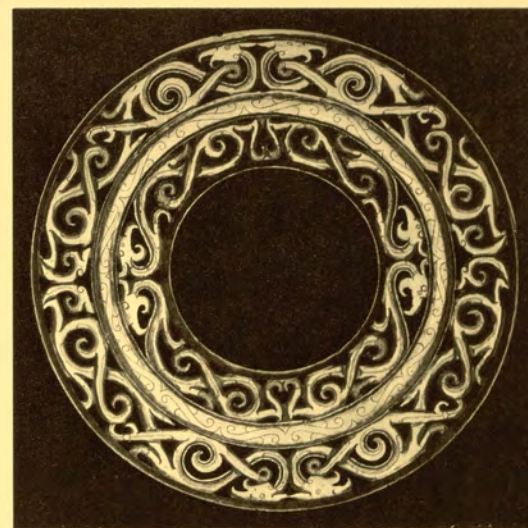
Plaque with Composite Bird and Animal Forms, c. 11th century B.C.
Jade (nephrite) with traces of cinnabar
Height: 6 $\frac{3}{8}$ inches (16.9 cm)
Shang (c. 1600–1050 B.C.) to Western Chou (c. 1050–771 B.C.) Dynasty
Purchase: Nelson Trust [50–45]



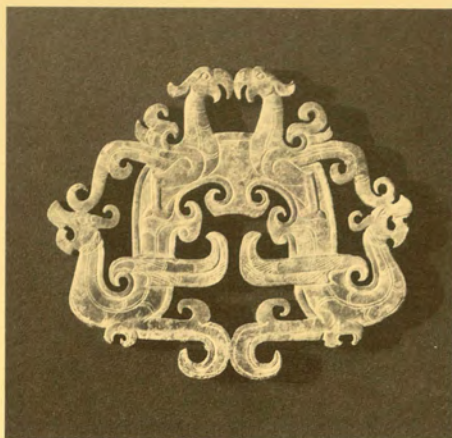
Ring with Rampant Tiger Motif,
5th/3rd century B.C.
Jade (nephrite) with traces of cinnabar
Diameter: 2 $\frac{1}{8}$ inches (5.4 cm)
From Chin-ts'un
Eastern Chou Dynasty, Warring
States period (480–221 B.C.)
Purchase: Nelson Trust [50–21]



Ritual Disc with Dragon Motif, type *pi*,
4th/3rd century B.C.
Jade (nephrite)
Diameter: 6 $\frac{1}{2}$ inches (16.5 cm)
From Chin-ts'un
Eastern Chou Dynasty, Warring
States period (480–221 B.C.)
Purchase: Nelson Trust [33–81]



Ritual Disc, type *pi*, 3rd century B.C.
Jade (nephrite)
Diameter: 6 $\frac{1}{2}$ inches (16.5 cm)
From Chin-ts'un
Eastern Chou Dynasty, Warring
States period (480–221 B.C.)
Purchase: Nelson Trust [50–43]



Pendant with Pairs of Phoenix and Dragons, 4th/3rd century B.C.
Jade (nephrite)
Height: 2 ¹/₈ inches (5.4 cm)
From Chin-ts'un
Eastern Chou Dynasty, Warring States period (480–221 B.C.)
Purchase: Nelson Trust [35–88]



Recumbent Lion, 4th/6th century
Jade (nephrite)
Length: 3 ⁷/₁₆ inches (8.7 cm)
Southern (A.D. 317–589) or
Northern (A.D. 386–581) Dynasty
Bequest of Mr. Laurence Sickman [F88–40/26]



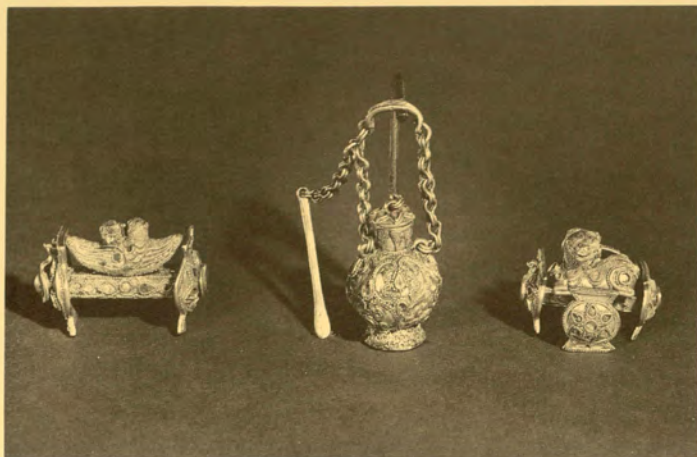
Ape, 8th/9th century
Jade (nephrite)
Height: 3 ¹/₈ inches (7.9 cm)
T'ang Dynasty (A.D. 618–906)
Bequest of Mr. Laurence Sickman [F88–40/28]



Recumbent Camel, 8th/9th century
Jade (nephrite)
Length: 2 ¹/₁₆ inches (7.5 cm)
T'ang Dynasty (A.D. 618–906)
Bequest of Mr. Laurence Sickman [F88–40/27]



Chimera, 14th century
Jade (nephrite)
Length: 3 inches (7.6 cm)
Yüan Dynasty (1279–1368)
Bequest of Mr. Laurence Sickman [F88–40/30]



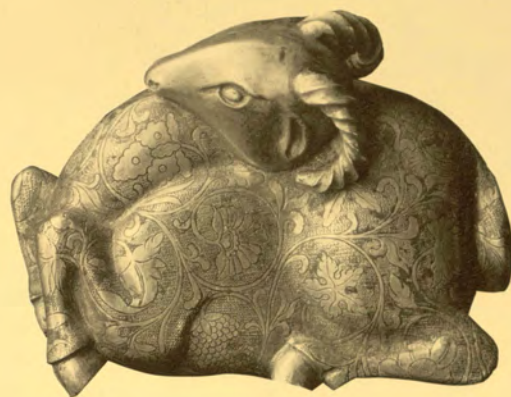
Two Hairpin Heads and Bottle

Gold with granular work; gold with turquoise inlay

Height: $\frac{3}{8}$ inch (1.6 cm); $1\frac{1}{16}$ inches (3.9 cm); $\frac{3}{4}$ inch (1.9 cm)

Eastern Han Dynasty (A.D. 25–220)

Purchase: Nelson Trust [34–33; 40–50; 34–32]



Box in the Form of a Ram, late 7th/8th century

Silver with parcel gilt and engraved decoration

Length: $3\frac{1}{8}$ inches (7.9 cm)

T'ang Dynasty (A.D. 618–906)

Purchase: Nelson Trust [50–10]



Cup with Ring Handle, late 7th/early 8th century

Silver with engraved decoration

Diameter: $2\frac{3}{4}$ inches (7.0 cm), excluding handle

T'ang Dynasty (A.D. 618–906)

Purchase: Nelson Trust [50–15]



Stem Cup, late 7th/early 8th century

Silver with repoussé decoration

Diameter: $2\frac{1}{2}$ inches (6.3 cm)

T'ang Dynasty (A.D. 618–906)

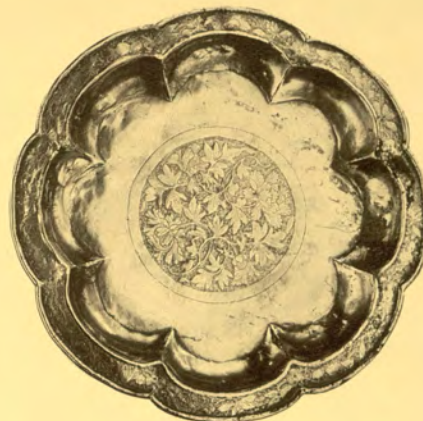
Purchase: Nelson Trust [52–20]



Miniature Sarcophagus, c. 1100
Silver with repoussé and engraved decoration
5 1/8 x 6 3/8 x 3 7/16 inches
(13.0 x 16.2 x 8.7 cm), maximum dimensions
Northern Sung Dynasty (A.D. 960–1127)
Purchase: Nelson Trust [69–10]



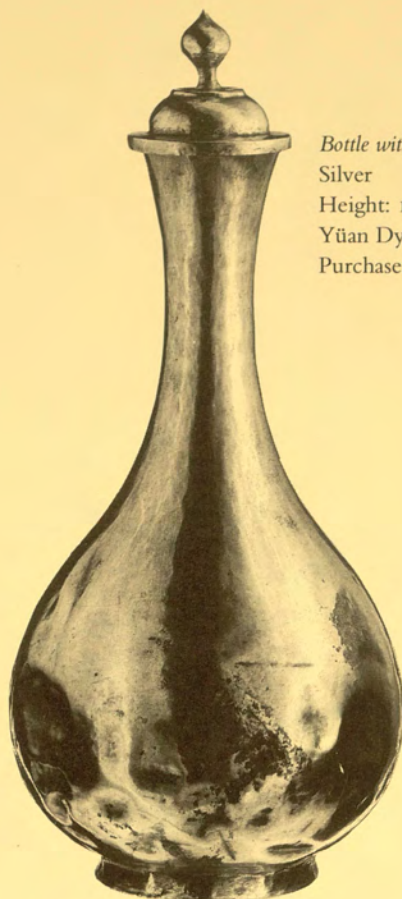
Bowl (exterior and interior), 8th century
Silver with parcel gilt; repoussé and
engraved decoration
Diameter: 6 3/8 inches (16.2 cm)
T'ang Dynasty (A.D. 618–906)
Purchase: Nelson Trust [56–72]
[See colorplate, p. 60]



Plate, 14th century
Silver with engraved decoration
Diameter: 8 7/8 inches (22.6 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [35–124/4]



Tray, 14th century
Bronze with repoussé decoration
Diameter: 19 inches (48.2 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [31–117/28]



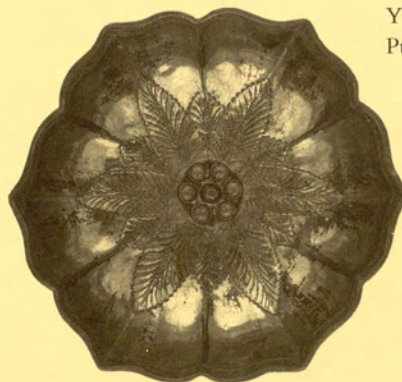
Bottle with Lid, 14th century
Silver
Height: 13 $\frac{3}{4}$ inches (34.9 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [35-124/1]



Lotus-Shaped Bowl, 14th century
Silver
Diameter: 8 $\frac{1}{4}$ inches (21.0 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [35-124/2]

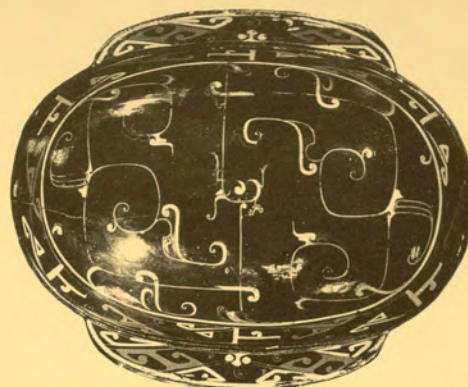


Cup (exterior and interior), 14th century
Silver with engraved decoration
Diameter: 4 $\frac{3}{8}$ inches (11.2 cm)
Yüan Dynasty (1279–1368)
Purchase: Nelson Trust [35-124/8]





Round Container with Lid, early 2nd century B.C.
Lacquered wood
Diameter: 8¼ inches (21.0 cm)
From Ch'ang-sha
Western Han Dynasty (206 B.C.–A.D. 9)
Purchase: Nelson Trust [48-36/2]



Wine Cup (one of a pair), early 2nd century B.C.
Lacquered wood
Length: 6¾ inches (17.2 cm)
From Ch'ang-sha
Western Han Dynasty (206 B.C.–A.D. 9)
Purchase: Nelson Trust [48-36/5]



Round Container with Lid, early 2nd century B.C.
Lacquered wood with gilt bronze mounts
Diameter: 8⅞ inches (20.6 cm)
From Ch'ang-sha
Western Han Dynasty (206 B.C.–A.D. 9)
Purchase: Nelson Trust [48-36/1]



Box with Cover (side and top), mid 16th century
Lacquered wood with mother-of-pearl inlay
3¾ x 7 x 7 inches (9.5 x 17.7 x 17.7 cm)
Ming Dynasty (1368–1644)
Gift of Mr. David T. Beals III [F77-44]





Box with Hinged Lid, 1600/1650
Lacquered wood with brass frame
and inlay; basketry panels
4½ x 16¼ x 8½ inches
(11.5 x 41.3 x 21.6 cm)
Ming Dynasty (1368–1644)
Gift of Mr. Robert H. Ellsworth in
honor of Laurence Sickman [F85-32]

Box with Hinged Lid, dated 1610
Lacquered wood with brass frame
and hinges; basketry panels and
painted decoration
4½ x 10¼ x 7½ inches
(11.4 x 26.0 x 19.0 cm)
Ming Dynasty (1368–1644)
Purchase: Nelson Trust [59-76/5]



Brush Pot with Scene of "The Eighteen Academicians,"
dated to the reign of Ch'ien-lung (1736–95)
Lacquered wood
Height: 6¼ inches (17.6 cm)
Ch'ing Dynasty (1644–1911)
Gift of Mr. Bronson Trevor in honor of
John B. Trevor [76-10/1]

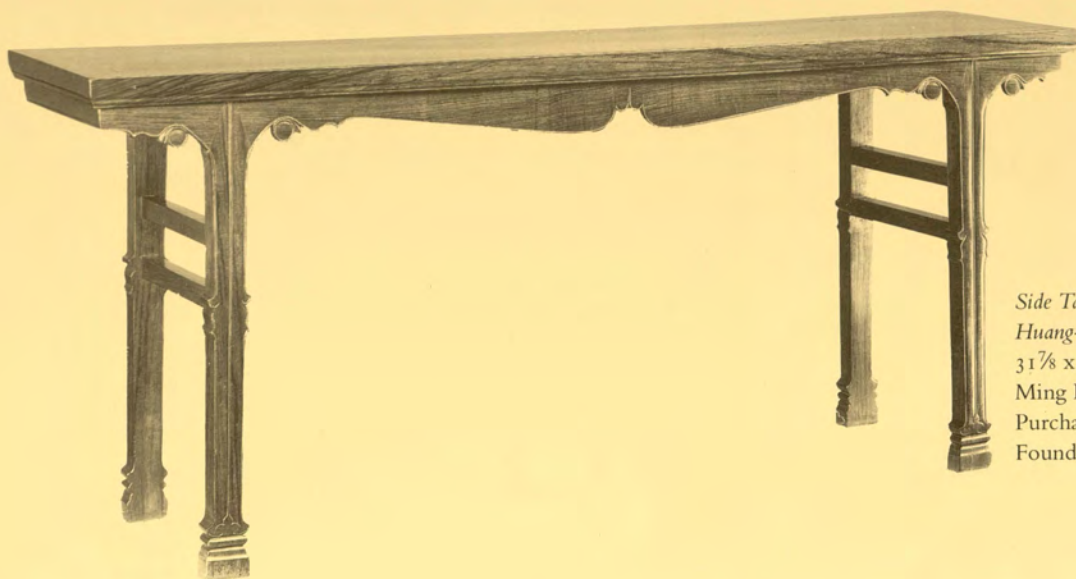


Dish in the Shape of a Chrysanthemum,
dated 1774
Lacquered wood over silk armature;
painted inscription
Diameter: 4¼ inches (12.1 cm)
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [76-23]

*The Four Seasons: Bright Moonlight on
the Autumn Stream, 18th century*
Ta-li (figured) marble
20½ x 27 inches (52.1 x 68.6 cm)
Ch'ing Dynasty (1644–1911)
Purchase: Nelson Trust [59-76/3]



Furniture



Side Table, early 15th century
Huang-hua-li wood
 $31\frac{7}{8} \times 74\frac{7}{8} \times 17\frac{1}{16}$ inches (81.0 x 188.3 x 43.3 cm)
 Ming Dynasty (1368–1644)
 Purchase: the Kenneth A. and Helen F. Spencer
 Foundation Acquisition Fund [F72-55]



K'ang Table (overall and detail),
 15th century
Chi-ch'ih-mu ("chicken-wing") wood
 $11\frac{1}{2} \times 37\frac{1}{2} \times 25\frac{7}{8}$ inches
 (29.2 x 95.3 x 65.7 cm)
 Ming Dynasty (1368–1644)
 Bequest of Mr. Laurence Sickman
 [F88-40/52]



K'ang Table (overall and detail),
 15th century
Huang-hua-li wood
 $11\frac{7}{8} \times 36\frac{3}{4} \times 24\frac{3}{16}$ inches
 (30.2 x 93.4 x 61.4 cm)
 Ming Dynasty (1368–1644)
 Bequest of Mr. Laurence Sickman
 [F88-40/51]





K'ang Table, 15th century
Huang-hua-li wood
 10 $\frac{1}{8}$ x 30 $\frac{3}{8}$ x 20 $\frac{7}{8}$ inches (25.7 x 77.1 x 53.0 cm)
 Ming Dynasty (1368–1644)
 Purchase: the Kenneth A. and Helen F. Spencer
 Foundation Acquisition Fund [F72-52]



Canopy Bed with Alcove, 15th/16th century
Huang-hua-li and painted soft wood
 91 x 86 $\frac{1}{4}$ x 84 $\frac{1}{4}$ inches (231.1 x 219.1 x 214.0 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [64-4/4]



Pair of Book Cabinets, early/mid 16th century
Huang-hua-li wood; brass hardware with copper inlays; lacquered interior
 73 $\frac{1}{2}$ x 36 $\frac{7}{8}$ x 20 $\frac{1}{2}$ inches (186.7 x 93.0 x 52.1 cm), each
 Ming Dynasty (1368–1644)
 Purchase: the George H. and Elizabeth O. Davis Fund [F82-32/1,2]

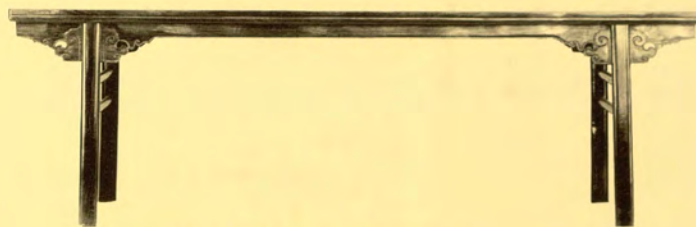
High-Back Armchair (one of a pair),
late 16th century
Huang-hua-li wood; woven fiber seat
44½ x 25½ x 23½ inches
(113.0 x 64.8 x 59.7 cm)
Ming Dynasty (1368–1644)
Bequest of Mrs. George H.
Bunting, Jr. [81-27/40 a]



Armchair (from set of four), mid 16th/early 17th century
Huang-hua-li and *hua-mu* wood; woven fiber seat
39¾ x 27¼ x 20 inches (100.0 x 69.2 x 50.8 cm)
Ming Dynasty (1368–1644)
Purchase: Nelson Trust [46-78/1]



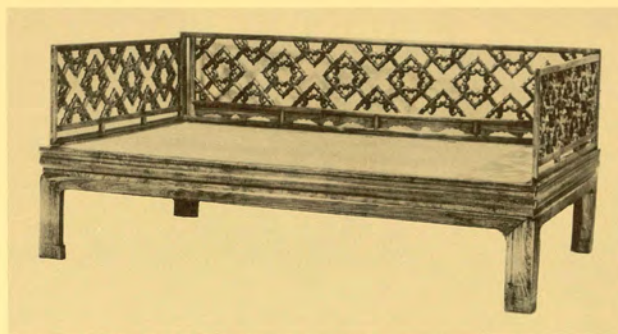
Side Table (one of a pair), late 16th/early 17th century
Black reed with lacquered wood panel top; bronze feet
33⅞ x 57 x 15¼ inches (84.1 x 144.8 x 40.0 cm)
Ming Dynasty (1368–1644)
Purchase: the Kenneth A. and Helen F. Spencer
Foundation Acquisition Fund [F72-53/1]



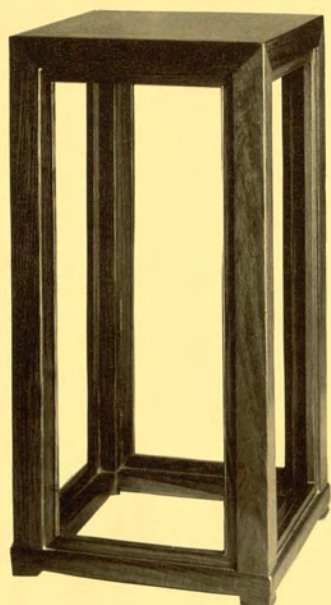
Library Table, late 16th/early 17th century
Huang-hua-li wood
33 x 105¼ x 40¼ inches (83.8 x 268.6 x 102.2 cm)
Ming Dynasty (1368–1644)
Purchase: Nelson Trust [46-71]



Library Table, 16th/early 17th century
Huang-hua-li wood
 33 $\frac{3}{4}$ x 71 x 30 inches (85.7 x 180.3 x 76.2 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [64-4/5]
 [See colorplate, p. 69]



K'ang Couch, late 16th/early 17th century
Huang-hua-li wood
 38 $\frac{1}{4}$ x 82 $\frac{1}{4}$ x 49 $\frac{5}{8}$ inches (97.2 x 208.9 x 126.0 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [46-70]



Tabouret, late 16th/early 17th century
Hua-li wood
 33 $\frac{7}{8}$ x 16 $\frac{3}{16}$ x 16 $\frac{3}{16}$ inches (86.1 x 41.1 x 41.1 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [46-74]



Folding Armchair, c. 1600
Hua-li wood; iron reinforcements
 with silver inlay; canvas seat
 40 x 27 x 17 $\frac{1}{16}$ inches
 (101.6 x 68.6 x 44.9 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [68-1]



Stool (one of a pair), early 17th century
Huang-hua-li wood; woven fiber seat
 20 $\frac{1}{4}$ x 24 $\frac{3}{4}$ x 24 $\frac{3}{4}$ inches
 (51.4 x 62.9 x 62.9 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [64-4/9 a]



Dining Table, 16th/17th century
Huang-hua-li wood
 34 $\frac{1}{4}$ x 36 x 36 inches
 (87.0 x 91.4 x 91.4 cm)
 Ming (1368–1644) to
 Ch'ing (1644–1911) Dynasty
 Purchase: acquired through the generosity of
 Sarah and Charles Koester [F86-8]



K'ang Couch, early 17th century
Huang-hua-li wood
 29 $\frac{3}{4}$ x 83 x 44 $\frac{1}{8}$ inches (75.6 x 210.8 x 112.1 cm)
 Ming Dynasty (1368–1644)
 Purchase: the Kenneth A. and Helen F. Spencer
 Foundation Acquisition Fund [F72-51]
 [See colorplate, p. 69]



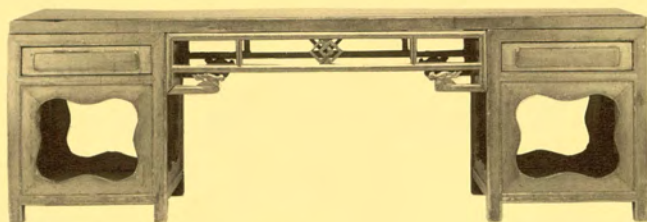
High-Back Armchair (one of a pair), early 17th century
Huang-hua-li wood; woven fiber seat
 47 $\frac{1}{2}$ x 23 x 17 $\frac{1}{2}$ inches
 (120.7 x 58.4 x 44.5 cm)
 Ming Dynasty (1368–1644)
 Purchase: Nelson Trust [64-4/13 a]



Pair of Tabourets, 17th century
Huang-hua-li wood
 31 $\frac{3}{8}$ x 15 $\frac{1}{16}$ x 20 $\frac{1}{4}$ inches
 (80.3 x 38.6 x 51.4 cm), each
 Ming Dynasty (1368–1644)
 Bequest of Mr. Laurence Sickman [F88-40/53,54]



Pair of Chairs, 18th century
 Lacquered wood with painted and incised decoration
 31 x 21 $\frac{1}{2}$ x 13 $\frac{3}{8}$ inches (78.7 x 54.6 x 34.6 cm), each
 Ch'ing Dynasty (1644–1911)
 Gift of Mrs. George H. Bunting, Jr. [66-53/1,2]



K'ang Table, 17th/18th century
Nan-mu wood
 17 $\frac{1}{2}$ x 54 x 13 $\frac{1}{2}$ inches (44.5 x 137.2 x 34.3 cm)
 Ming (1368–1644) to Ch'ing (1644–1911) Dynasty
 Bequest of Mr. Laurence Sickman [F88-40/56]



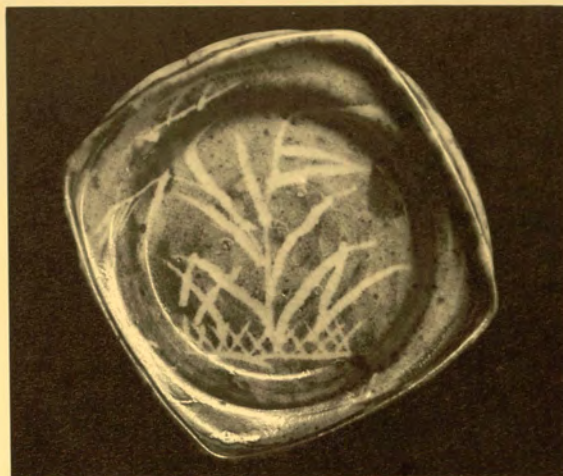
Pair of Tabourets, mid/late 18th century
 Lacquered wood with painted and incised decoration
 37 $\frac{1}{8}$ x 21 x 21 inches (94.3 x 53.3 x 53.3 cm), each
 Ch'ing Dynasty (1644–1911)
 Purchase: Nelson Trust [32-51/1,2]

JAPAN

Ceramics



Edhizen Water Jar, 16th century
Glazed stoneware
Height: 28½ inches (72.4 cm)
Muromachi period (1392–1568)
Purchase: the Edith Ehrman Memorial Fund [F92-32]



Square Dish
Shino ware (glazed earthenware)
6¼ x 6¼ inches (15.9 x 15.9 cm)
Momoyama period (1568–1614)
Purchase: Nelson Trust [62-17]



Square Dish
Shino ware (glazed earthenware)
6½ x 6¾ inches (16.5 x 17.2 cm)
Momoyama period (1568–1614)
Gift of Mrs. George H. Bunting, Jr. [67-45/1]



Footed Dish, 1600/1650
Hizen ware (porcelain with underglaze blue decoration)
 Diameter: 15½ inches (39.4 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [69–34/2]



Dish, 1650/1700
Anita ware; Imari type (porcelain with underglaze blue decoration)
 Diameter: 8⅞ inches (21.7 cm)
 Edo period (1615–1867)
 Bequest of Mrs. George H. Bunting, Jr. [81–27/1]



Cake Plate, mid/late 17th century
Kyoto ware (earthenware with underglaze blue decoration)
 Height: 9¾ inches (24.7 cm)
 Attributed to Kita Rihei, died 1678
 Edo period (1615–1867)
 Gift of the Harry Packard Foundation [F88–7]



Apothecary's Bottle, 1670/80
Anita ware (porcelain with underglaze blue decoration)
 Height: 15 $\frac{1}{8}$ inches (38.4 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [78–39]



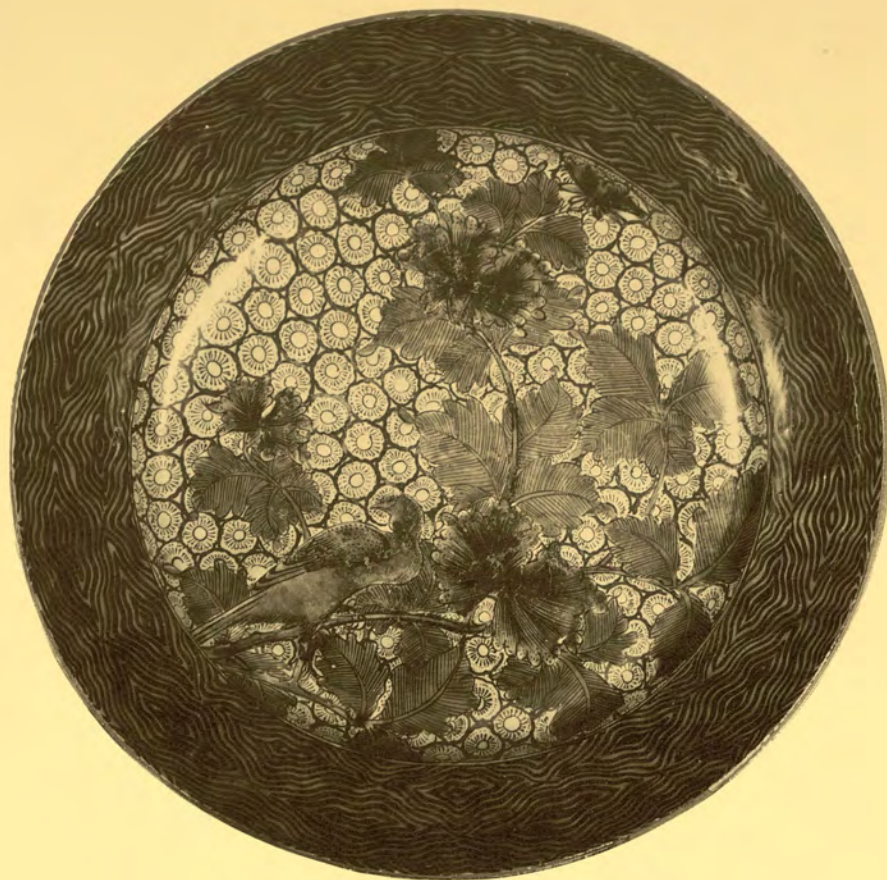
Bottle, 1680/90
Kakiemon ware (porcelain with overglaze enamel decoration)
 Height: 14 $\frac{1}{2}$ inches (36.8 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [76–37]



Covered Footed Bowl, c. 1690
Kakiemon ware (porcelain with molded and overglaze enamel decoration)
 Diameter: 8 $\frac{3}{8}$ inches (21.3 cm)
 Edo period (1615–1867)
 Bequest of Mr. John S. Thacher [F85–14/6 a,b]



Footed Dish, c. 1730
Kakiemon ware (porcelain with underglaze blue decoration)
 Diameter: 8 $\frac{3}{8}$ inches (21.3 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [80–39/4]



Dish, late 17th/early 18th century
Kutani ware (porcelain with enamel glazes)
 Diameter: 17 $\frac{7}{8}$ inches (45.5 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [64-28]
 [See colorplate, p. 72]



Square Plate
Kyoto pottery ware (earthenware with underglaze iron-oxide decoration)
 7 $\frac{7}{16}$ x 7 $\frac{7}{16}$ inches (19.2 x 19.2 cm)
 Attributed to Ogata Kenzan, 1663–1743
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [67-45/2]



Pair of Covered Bowls (from set of five)
Kyoto pottery ware (earthenware with underglaze iron-oxide and enamel decoration)
 Diameter: 5 $\frac{1}{2}$ inches (14.0 cm), each
 Attributed to Ogata Kenzan, 1663–1743
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [71-33/1,2]



Footed Dish, early 18th century
Nabeshima ware (porcelain with underglaze
 blue and overglaze enamel decoration)
 Diameter: 7 $\frac{7}{8}$ inches (20.0 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [63-11]



Footed Dish, early 18th century
Nabeshima ware (porcelain with underglaze
 blue and overglaze enamel decoration)
 Diameter: 7 $\frac{7}{8}$ inches (20.0 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [63-6]



Footed Dish, early 18th century
Nabeshima ware (porcelain with underglaze
 blue and overglaze enamel decoration)
 Diameter: 5 $\frac{7}{8}$ inches (14.9 cm)
 Edo period (1615–1867)
 Bequest of Mrs. George H. Bunting, Jr. [81-27/5]



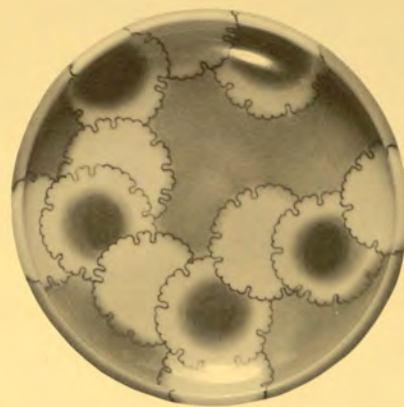
Footed Dish, early 18th century
Nabeshima ware (porcelain with underglaze
 blue decoration and celadon green glaze)
 Diameter: 7 $\frac{7}{8}$ inches (20.0 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [68-49/4]



Plate, early 18th century
Arita ware (porcelain with underglaze blue decoration)
 Diameter: 15 $\frac{3}{8}$ inches (39.1 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [63-4]



Footed Bowl
 Kyoto ware (porcelaneous stoneware with underglaze iron-oxide and overglaze enamel decoration)
 Diameter: 6 $\frac{1}{2}$ inches (16.5 cm)
 By Nin'ami Dohachi, 1783–1855
 Edo period (1615–1867)
 Gift of Mr. W. M. Ittman, Jr., in honor of
 Mrs. George H. Bunting, Jr. [69-21/1]



Footed Dish (interior and side), early 18th century
 Nabeshima ware (porcelain with underglaze blue decoration)
 Diameter: 8 inches (20.3 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [80-39/6]



Jar, 1961/64
 Glazed stoneware
 Height: 10 $\frac{1}{4}$ inches (26.0 cm)
 By Shoji Hamada, 1894–1978
 Bequest of Mrs. George H.
 Bunting, Jr. [81-27/23]

Sculpture



Buddha
Bronze with traces of gilding
Height: 9 $\frac{7}{8}$ inches (25.1 cm)
Nara period (A.D. 645–794)
Purchase: Nelson Trust [58–49]



Ceremonial Mask of a Bosatsu
Painted wood
Height: 10 inches (25.4 cm)
Heian period (A.D. 794–1185)
Gift of Mr. John M. Crawford, Jr. [F75–19/1]



Jizō Bosatsu, 9th/10th century
Wood
Height: 39 inches (99.1 cm)
Heian period (A.D. 794–1185)
Purchase: Nelson Trust [31–141/2]



Guardian King, 9th century
Wood with traces of paint
Height: 36 $\frac{1}{4}$ inches (92.1 cm)
Heian period (A.D. 794–1185)
Purchase: Nelson Trust [77–16]



Kannon Bosatsu, 8th/9th century
Wood with traces of paint
Height: 64 $\frac{3}{8}$ inches (163.5 cm)
Heian period (A.D. 794–1185)
Purchase: Nelson Trust [31–129]



Half of a Temple Drum Frame, 1150/1200
Wood with traces of lacquer, paint, and gilding
Height: 129¹⁵/₁₆ inches (330.0 cm)
Heian (A.D. 794–1185) or Kamakura (1185–1333) period
Purchase: the Edith Ehrman Memorial Fund [F81-16]



Head of a Guardian King
Wood with traces of paint
Height: 49 inches (124.5 cm)
Kamakura period (1185–1333)
Purchase: Nelson Trust [33-1682]



Striding Lion: Mount for the Buddhist Deity Monju, mid 13th century
Wood with traces of paint; crystal inlays
Length: 34 inches (86.3 cm)
Kamakura period (1185–1333)
Purchase: Nelson Trust [77-51]



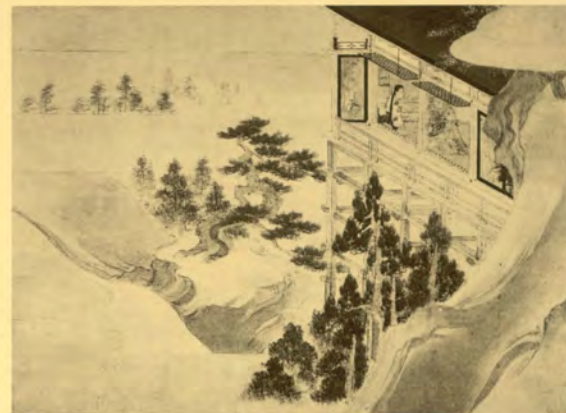
Ebisu, 17th/18th century
Wood with traces of paint
Height: 33³/₈ inches (84.8 cm)
Edo period (1615–1867)
Purchase: Nelson Trust [33-1554]

Paintings and Prints



Kujaku-Myō-ō

Hanging scroll; ink, color, and gold-leaf strips (*kirikane*) on silk
46 x 28 inches (116.8 x 71.1 cm)
Kamakura period (1185–1333)
Purchase: Nelson Trust [31–100/77]



Temple on a Hillside, from *Yuzu-nembutsu Engi*,
early 14th century

Handscroll section mounted as hanging scroll;
ink and color on paper
14 x 19¼ inches (35.6 x 48.9 cm)
Kamakura period (1185–1333)
Purchase: Nelson Trust [62–3]

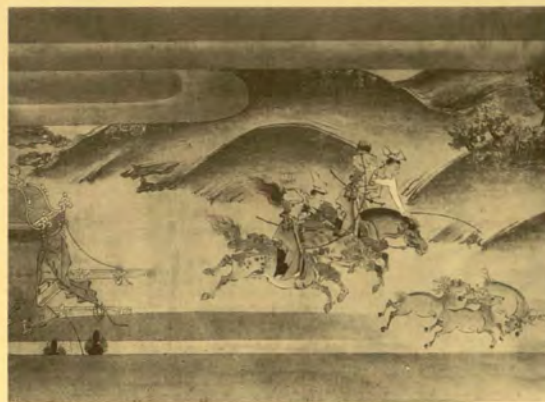


*The Korean Deity Hoshogongen at the Site of the Ruined
Temple Jin-o-ji*, from *Kōnin Shonin Eden*, mid 14th century

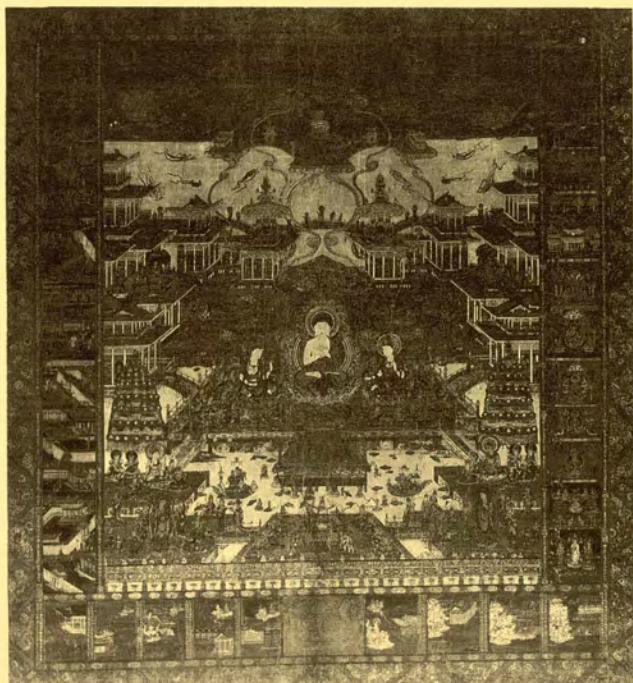
Handscroll section mounted as hanging scroll;
ink and color on paper
13¼ x 22 inches (33.7 x 55.9 cm)
Nambokuchō period (1333–92)
Purchase: Nelson Trust [60–14]



Procession of Priests with Offerings, from *Kōnin Shonin Eden*, mid 14th century
Handscroll section mounted as hanging scroll; ink and color on paper
12 $\frac{5}{8}$ x 25 $\frac{3}{8}$ inches (32.1 x 64.5 cm)
Nambokuchō period (1333–92)
Purchase: Nelson Trust [60–15]



Prince Shōtoku's Injunction against Taking Life, from *Shōtoku-taishi Eden*, mid 14th century
Handscroll section mounted as hanging scroll; ink and color on paper
13 $\frac{3}{8}$ x 18 $\frac{7}{16}$ inches (34.0 x 46.5 cm)
Nambokuchō period (1333–92)
Purchase: Nelson Trust [76–29/2]



The Mandala of the Western Paradise of Amida Buddha (Taima Mandara), early 14th century
Hanging scroll; color, gold and silver paint, and gold-leaf strips (*kirikane*) on silk
47 $\frac{3}{4}$ x 43 inches (121.3 x 109.2 cm)
Kamakura period (1185–1333)
Purchase: Nelson Trust [63–12]



Bonten (Brahma), 14th century
Hanging scroll; ink, color, and gold paint on silk
47 $\frac{7}{8}$ x 15 $\frac{3}{4}$ inches (121.6 x 40.0 cm)
Kamakura (1185–1333) to Nambokuchō (1333–92) period
Purchase: Nelson Trust [62–18]



Shaka Triad with Sixteen Rakan, 1400/1450
Fabric triptych; ink, color, and gold paint on silk
69 x 63¾ inches (175.3 x 161.9 cm)
Muromachi period (1392–1568)
Purchase: acquired through the Edith
Ehrman Memorial Fund and the generosity
of Mr. John W. Gruber [F86-27]
[See colorplate, p. 71]



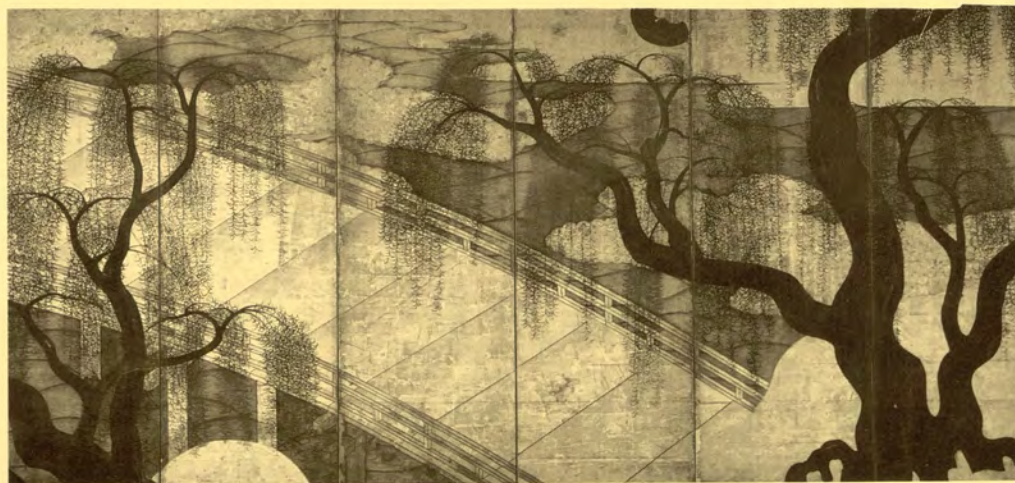
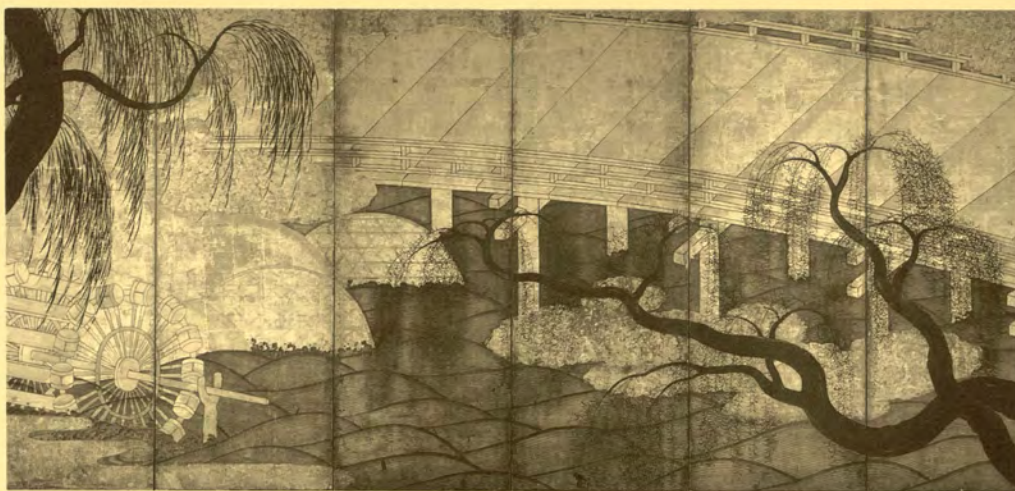
Formerly attributed to **Kenkō Shōkei**, active c. 1478–1506
Li Ao and Yueh-shan in Discourse
Pair of hanging scrolls; ink on paper
33⅞ x 16⅞ inches (85.4 x 41.4 cm), each
Muromachi period (1392–1568)
Bequest of Mrs. George H. Bunting, Jr. [81-27/30 a,b]

Attributed to **Kanō Motonobu**, 1476–1559
Landscape
Hanging scroll; ink and light color on paper
20⅞ x 13½ inches (51.0 x 34.3 cm)
Muromachi period (1392–1568)
Gift of Mrs. George H. Bunting, Jr. [70-42]

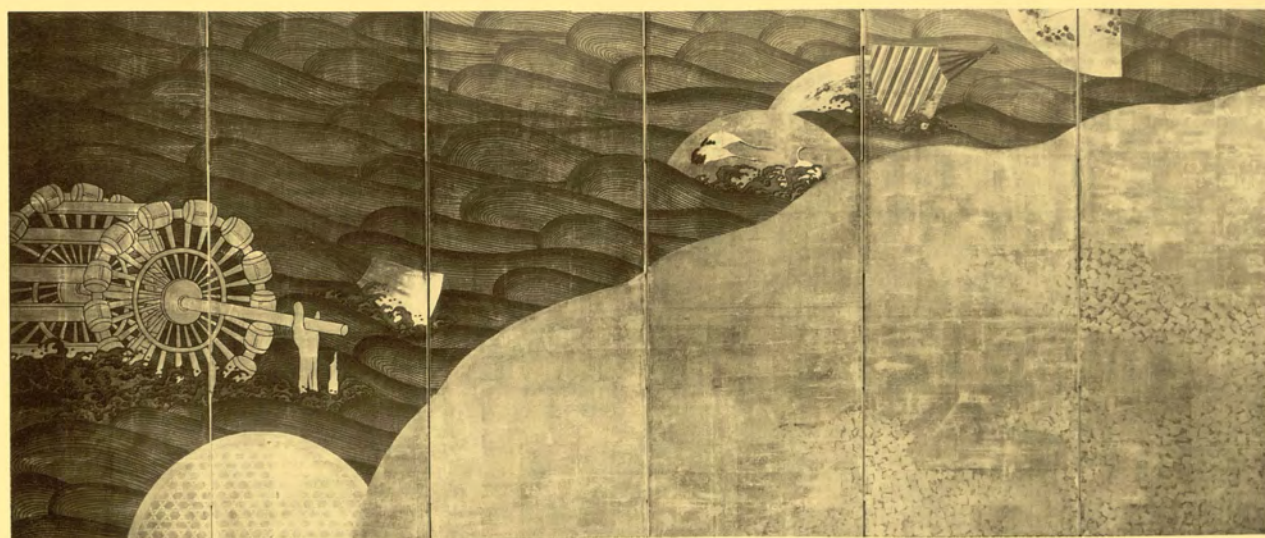


Episode from "*Pillow Book of Sei Shonagon*," 15th century
Handscroll section mounted as
hanging scroll; ink on paper
5¼ x 15⅞ inches (13.4 x 40.3 cm)
Muromachi period (1392–1568)
Bequest of Mrs. George H.
Bunting, Jr. [81-27/28]

Horses and Attendants, 16th century
Six-fold screen; ink and color on paper
44 x 120 inches (111.8 x 304.8 cm)
Muromachi (1392–1568) to
Momoyama (1568–1614) period
Purchase: Nelson Trust [33–8/1]



The River Bridge at Uji
Pair of six-fold screens; ink and color
over gold-foil ground on paper
67½ x 133¼ inches (171.4 x 338.5 cm), each
Momoyama period (1568–1614)
Purchase: Nelson Trust [58–53/1,2]
[See colorplate, p. 73]



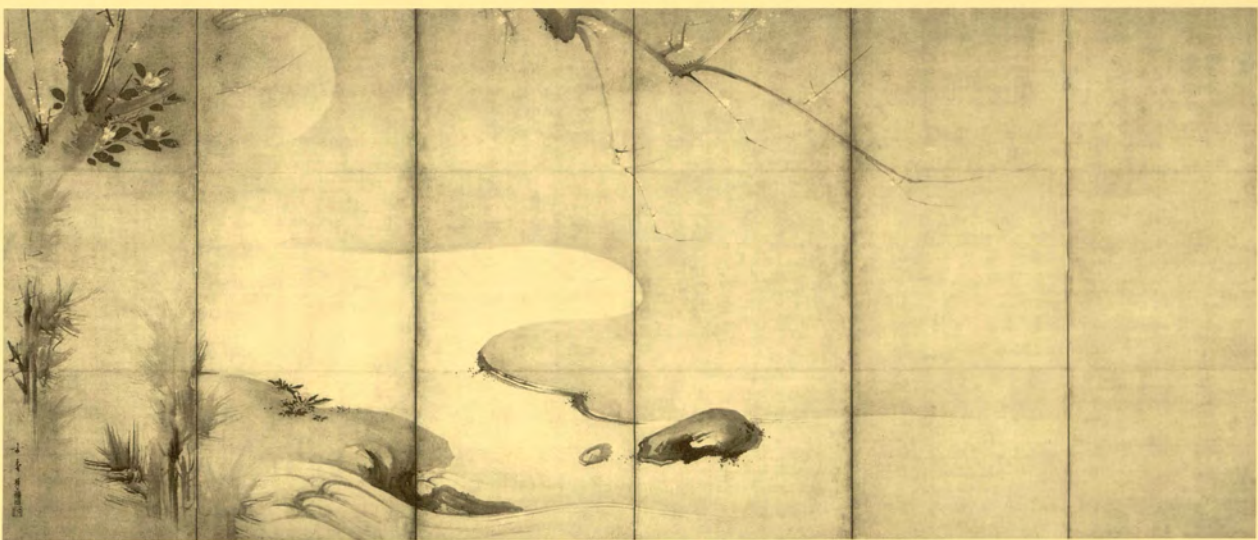
Waters in Flood

Pair of six-fold screens; ink and color over gold-foil ground on paper

66 $\frac{3}{4}$ x 150 inches (169.6 x 381.0 cm), each

Momoyama period (1568–1614)

Purchase: Nelson Trust [69-20; 70-8]



Kaihō Yūshō, 1533–1615

Pine and Plum by Moonlight

Pair of six-fold screens; ink and slight color on paper

66½ x 139 inches (168.9 x 353.1 cm), each

Momoyama period (1568–1614)

Purchase: Nelson Trust [58-25/1,2]



Kaihō Yūshō, 1533–1615

The Four Scholarly Pastimes

Pair of six-fold screens; ink, color, and gold foil on paper

64 x 136 $\frac{3}{4}$ inches (162.6 x 347.3 cm), each

Momoyama period (1568–1614)

Purchase: Nelson Trust [60-13/1,2]



Unknown artist, seal of Kanō Sanraku, 1559–1635

The Enthronement Ceremony of Emperor Go-Mizunoō

One of a pair of six-fold screens; ink and color
over gold-foil ground on paper

59½ x 136 inches (151.1 x 345.4 cm)

Momoyama (1568–1614) to Edo (1615–1867) period

Gift of Mr. John M. Crawford, Jr. [78-12/1]

Portrait of Sorinji-no-Miya

Hanging scroll; ink and color on silk

28¾ x 16⅞ inches (72.0 x 41.0 cm)

Momoyama period (1568–1614)

Purchase: Nelson Trust [62-4]



Attributed to Tawaraya Sōtatsu, active c. 1600–1640,

and Hon'ami Kōetsu, 1558–1637

Flying Cranes and Poetry

Handscroll section mounted as hanging scroll;

ink and gold paint on tinted paper

7⅞ x 6⅞ inches (19.3 x 16.6 cm)

Edo period (1615–1867)

Gift of Mrs. George H. Bunting, Jr. [73-27]



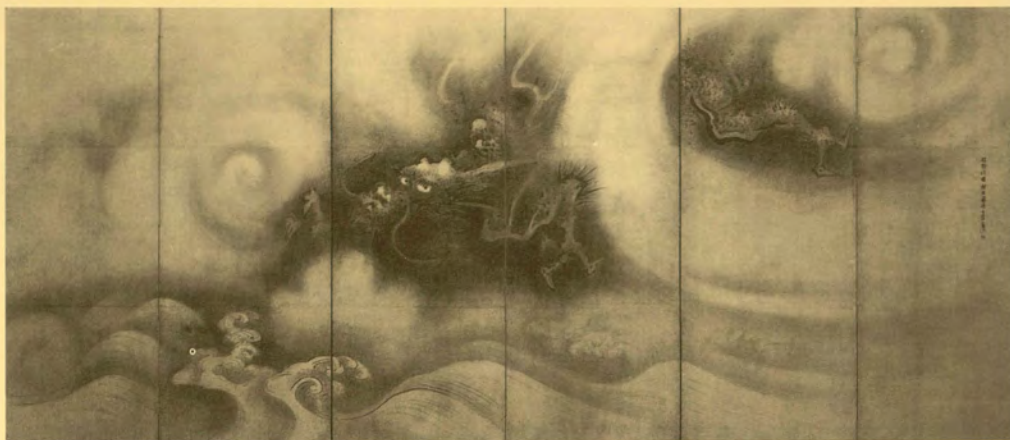
Tawaraya Sōtatsu, active c. 1600–1640
Illustration from "Tale of Ise," c. 1634
 Album leaf mounted as hanging scroll;
 ink, color, and gold paint on paper
 9 $\frac{3}{8}$ x 8 $\frac{1}{4}$ inches (24.4 x 21.0 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [74-37]



Kitagawa Sōsetsu, active mid
 17th century
Chrysanthemums
 Hanging scroll; ink, color, and gold
 paint on paper
 44 $\frac{3}{8}$ x 17 $\frac{1}{4}$ inches (113.4 x 43.8 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr.
 [68-49/1]



Tawaraya Sōtatsu,
 active c. 1600–1640
Jittoku
 Hanging scroll; ink on paper
 37 $\frac{1}{2}$ x 15 $\frac{1}{4}$ inches (95.3 x 38.7 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr.
 [67-45/3]



Kanō Tanyū, 1602–1674

Dragon and Waves and Tiger among Bamboo

Pair of six-fold screens; ink on paper

61 x 141 inches (154.9 x 358.1 cm), each

Edo period (1615–1867)

Purchase: Nelson Trust [58–48/1,2]

Kaigetsudō Ando, 1671–1743

A Courtesan

Hanging scroll; ink and color on paper

40¼ x 17½ inches (102.3 x 44.5 cm)

Edo period (1615–1867)

Purchase: Nelson Trust [32–83/5]





Katsushika Hokusai, 1760–1849
Flowering Plum, early 19th century
 Hanging scroll; ink and color on tinted silk
 45 ⁵/₁₆ x 16 ³/₈ inches (115.1 x 41.6 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [32–83/7]



Mori Sosen, 1747–1821
Shakyamuni Coming Down from the Mountains (Shussan Shaka), c. 1800
 Hanging scroll; ink and light color on paper
 42 x 21 ³/₈ inches (106.7 x 54.9 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [82–4]



Ike Taiga, 1723–1776
Impressive View of the Go River, 1769
 Hanging scroll; ink on paper
 51 ¹/₁₆ x 22 ³/₁₆ inches (129.7 x 56.3 cm)
 Edo period (1615–1867)
 Gift of Mr. William L. Evans, Jr. [79–6]



Katsushika Hokusai, 1760–1849
The Seven Gods of Good Fortune
 Hanging scroll; ink and color on silk
 16 ¹/₄ x 25 ³/₈ inches (41.3 x 64.4 cm)
 Edo period (1615–1867)
 Purchase: acquired through the generosity of an anonymous donor [F74–33]



Maruyama Ōkyo, 1733–1795

Spring and Autumn with Children Playing on the Seashore, dated 1782

Pair of six-fold screens; ink, color, and gold paint on paper

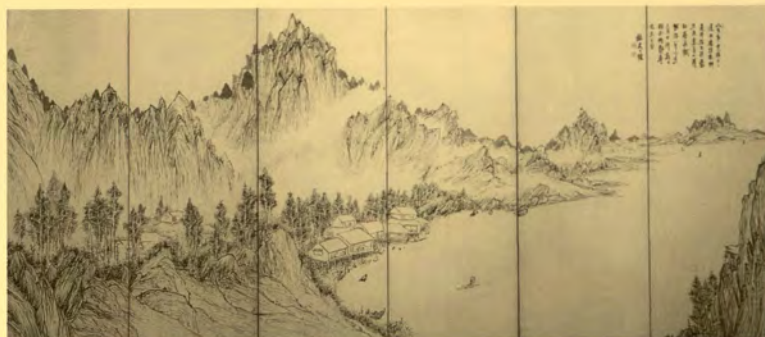
67½ x 148½ inches (171.5 x 377.2 cm), each

Edo period (1615–1867)

Purchase: Nelson Trust [70-30/1,2]



Sakai Hōitsu, 1761–1828
The Thirty-six Master Poets
 Two-fold screen; ink and color on paper
 65 x 71 inches (165.1 x 180.3 cm)
 Edo period (1615–1867)
 Gift of Mrs. George H. Bunting, Jr. [77–50]



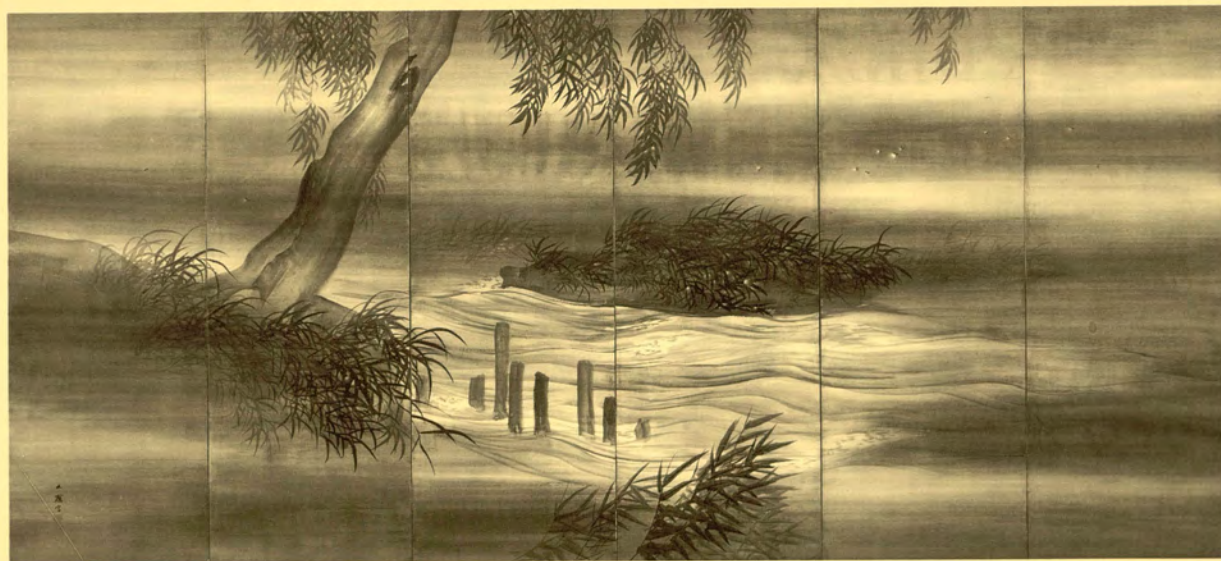
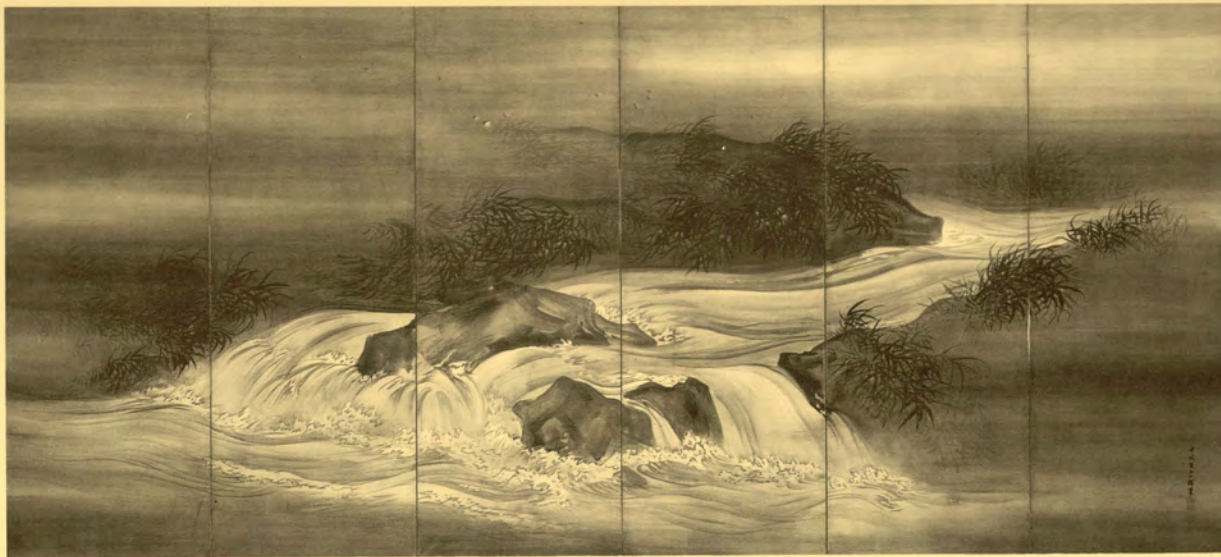
Tomioka Tessai, 1837–1924
Mountain and River Landscape, dated 1875
 Pair of six-fold screens; ink on paper
 67¾ x 147 inches (172.1 x 373.4 cm), each
 Meiji period (1868–1912)
 Gift of Mrs. George H. Bunting, Jr.
 [75–31 / 1,2]



Yamamoto Baiitsu, 1783–1856
The Plum Blossom Studio, dated 1846
 Hanging scroll; ink and light color on satin
 52¾ x 20¼ inches (133.0 x 51.4 cm)
 Edo period (1615–1867)
 Purchase: the Edith Ehrman
 Memorial Fund [F79–13]



Tomioka Tessai, 1837–1924
Kanzan and Jittoku
 Hanging scroll; ink on paper
 53¾ x 19 inches (136.5 x 48.3 cm)
 Meiji period (1868–1912)
 Gift of I. Group and Julieann White
 Group [73–48 / 1]



Shiokawa Bunrin, 1808–1877

River Landscape with Fireflies, dated 1874

Pair of six-fold screens; ink with slight color and gold paint on paper

68 x 148½ inches (172.7 x 377.2 cm), each

Meiji period (1868–1912)

Purchase: Nelson Trust [74-12/1,2]



Torii Kiyomasu I, active c. 1697–1720
The Actors Ishikawa Danjūrō I and Yamanaka Heikurō, dated 1701
 Hand-colored woodblock print
 23¼ x 12¼ inches (59.1 x 32.4 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [32-143/9]



Kitagawa Utamarō, 1754–1806
Two Women of the Lower Class, c. 1800
 Color woodblock print
 15¼ x 10⅛ inches (38.7 x 25.7 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [32-143/146]



Katsushika Hokusai, 1760–1849
Kinifuri Waterfall at Mount Kurokami, c. 1831
 Color woodblock print
 14⅝ x 9⅞ inches (37.2 x 24.4 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [32-143/183]
 [See colorplate, p. 75]



Tōshūsai Sharaku, active 1794–1795
The Actor Sawamura Sōjūrō III as Ōtomo no Kuromushi, c. 1794
 Color woodblock print
 11½ x 5¾ inches (29.2 x 14.6 cm)
 Edo period (1615–1867)
 Purchase: Nelson Trust [32-143/159]

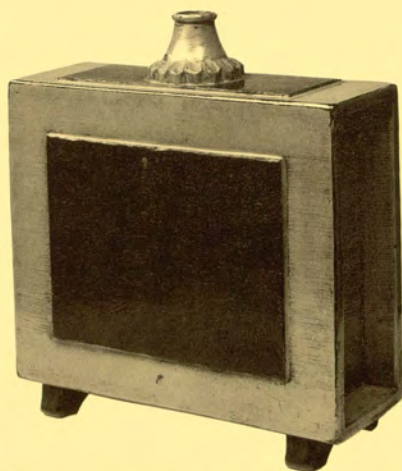
Tsukioka Yoshitoshi, 1839–1892
The Fox Cry, dated 1886
 Color woodblock print
 12¼ x 8¾ inches (32.9 x 22.2 cm)
 Meiji period (1868–1912)
 Gift of Mr. and Mrs. Charles A. Duboc [F89-7/1]



Decorative Arts



Ewer, 15th century
Negoro lacquerware (red and black lacquer on wood)
 Height: 14¼ inches (36.2 cm)
 Muromachi period (1392–1568)
 Purchase: the Edith Ehrman Memorial Fund [F80-25]



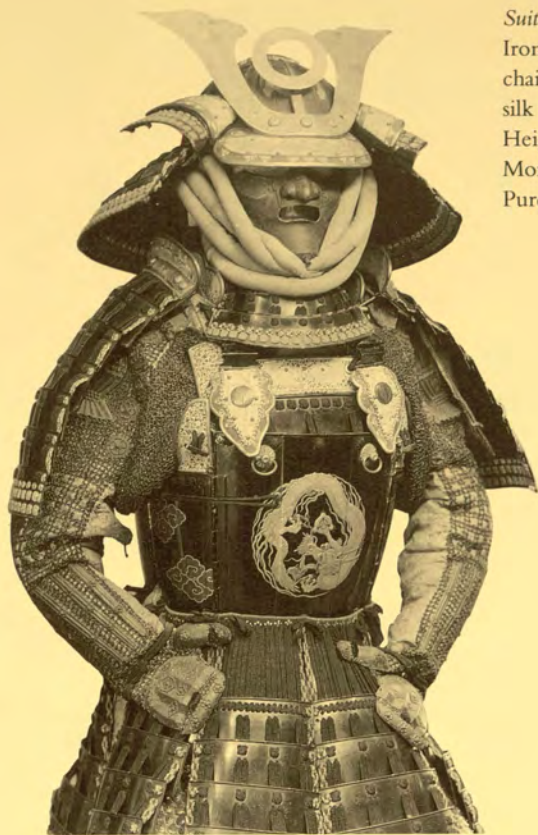
Sake Bottle, 16th century
Negoro lacquerware (red and black lacquer on wood)
 Height: 7¼ inches (18.4 cm)
 Muromachi (1392–1568) to Momoyama (1568–1614) period
 Gift of Mr. W. M. Ittmann, Jr. [68-22]



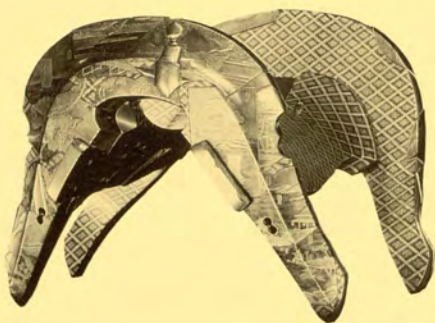
Bottle, 16th/17th century
Negoro lacquerware (red and black lacquer on wood)
 Height: 16⅞ inches (41.0 cm)
 Muromachi (1392–1568) to Momoyama (1568–1614) period
 Purchase: the Edith Ehrman Memorial Fund [F78-17]



Covered Container
Kamakura-bori lacquerware
 (red and black lacquer on carved wood)
 Diameter: 8¾ inches (22.3 cm)
 Momoyama period (1568–1614)
 Bequest of Mr. John S. Thacher [F85-14/7]



Suit of Armor (detail), c. 1600
Iron with lacquered metal plates,
chain mail, leather, brocaded silk,
silk tape, and gilt ornaments
Height: 61 inches (154.9 cm)
Momoyama period (1568–1614)
Purchase: Nelson Trust [32-202/27 a-i]



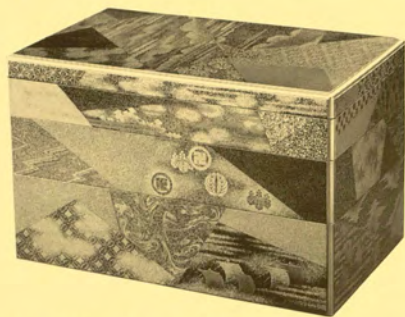
Saddle, c. 1600
Lacquered wood
Length: 15¾ inches (40.0 cm)
By Motoyoshi, active early 17th century
Momoyama period (1568–1614)
Purchase: Nelson Trust [32-202/14]



Noh Robe, early 17th century
Gold and silver foil with embroidery on silk
58 x 62 inches (147.3 x 157.5 cm)
Edo period (1615–1867)
Purchase: Nelson Trust [32-142/1]

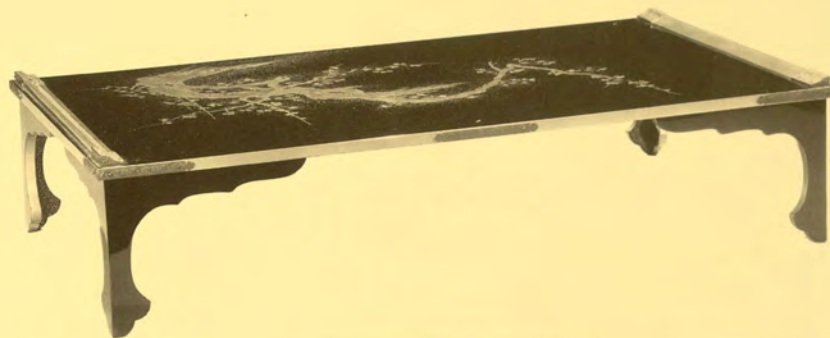
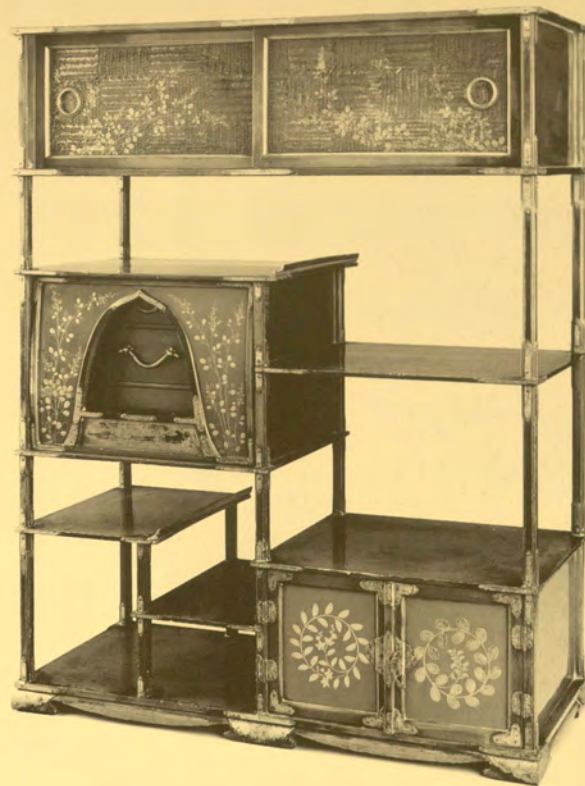


Noh Mask of a Youthful Attendant,
late 17th/early 18th century
Painted wood
Height: 8¼ inches (21.0 cm)
Edo period (1615–1867)
Gift of Lincoln Kirstein in memory
of Mrs. George H. Bunting, Jr. [81–63]

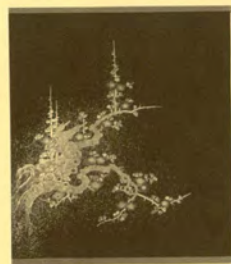


Tiered Writing Box, c. 1775
Lacquered wood with gold and silver inlays
8½ x 13¾ x 8¼ inches
(21.5 x 35.0 x 21.0 cm)
By Izuka Tōyō, active c. 1760–1780
Edo period (1615–1867)
Purchase: the David T. Beals III Fund [F78–23]
[See colorplate, p. 74]

Cabinet, 18th century
Lacquered wood with metal
hinges and fittings
31⅞ x 24⅞ x 9⅞ inches
(79.0 x 62.1 x 24.0 cm)
Edo period (1615–1867)
Bequest of Mr. John S. Thacher
[F85–14/9]



Writing Table and Utensil Box
Lacquered wood with gold flecks
(*maki-e*) and engraved bronze fittings
5⅞ x 25⅞ x 14⅞ inches
(14.4 x 63.8 x 36.4 cm), table;
1⅞ x 8¼ x 8⅞ inches
(4.7 x 21.0 x 22.6 cm), box
Meiji period (1868–1912)
Gift of Mrs. Jack Rieger in memory
of Mrs. Hortense P. Lorie [F76–30 a,b]



PAKISTAN AND AFGHANISTAN



Patera or Cosmetic Tray, 1st century A.D.
 Steatite (soapstone)
 Diameter: 3 7/8 inches (9.8 cm)
 Taxila, Pakistan (Gandhara)
 Indo-Parthian period
 (1st century B.C. – 1st century A.D.)
 Purchase: Nelson Trust [49–8]



Head of a Buddha, late 2nd century
 Gypsum rock
 Height: 19 1/4 inches (48.9 cm)
 Pakistan (Gandhara)
 Kushana period (1st–4th century A.D.)
 Purchase: Nelson Trust [33–350]



Scene from the Life of the Buddha, late 2nd century
 Phyllite
 22 1/2 x 36 inches (57.2 x 91.4 cm), maximum dimensions
 Pakistan (Gandhara)
 Kushana period (1st–4th century A.D.)
 Purchase: Nelson Trust [55–105]



The Bodhisattva Maitreya, early 3rd century
Phyllite with traces of paint
Height: 55 inches (139.7 cm)
Pakistan (Gandhara)
Kushana period (1st–4th century A.D.)
Purchase: Nelson Trust [35–32]



Head of a Male Figure, 3rd/5th century
Stucco
Height: 6 $\frac{3}{8}$ inches (16.8 cm)
Taxila, Pakistan, or Hadda,
Afghanistan (Gandhara)
Kushana (1st–4th century A.D.) or
Later Kushana (4th–5th century A.D.) period
Purchase: Nelson Trust [31–64]



Head of a Buddha,
late 4th/5th century
Stucco with traces of paint
Height: 7 inches (17.8 cm)
Taxila, Pakistan, or Hadda,
Afghanistan (Gandhara)
Later Kushana period
(4th–5th century A.D.)
Purchase: Nelson Trust [61–46]

INDIA



Yakshi (Nature Spirit), 2nd century
Bronze
Height: 4½ inches (11.4 cm)
Mathura
Kushana period (1st–3rd century A.D.)
Purchase: Nelson Trust [53–52]

Yakshi (Nature Spirit), 2nd century
Sandstone
Height: 18¼ inches (46.4 cm)
Mathura
Kushana period (1st–3rd century A.D.)
Purchase: Nelson Trust [62–57]



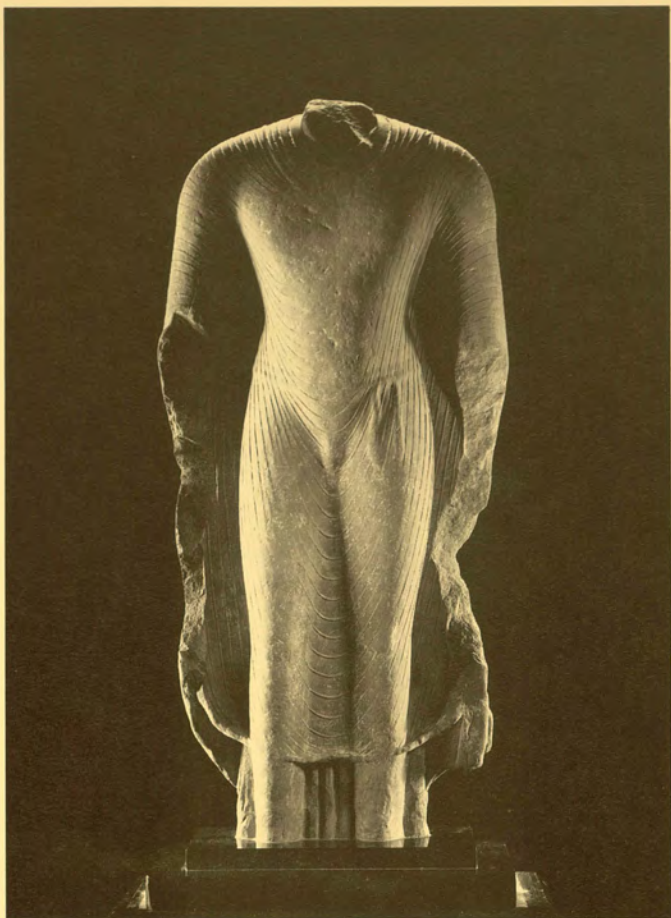
Head of a Jina, late 2nd/early 3rd century
Sandstone
Height: 5 inches (12.7 cm)
Mathura
Kushana period (1st–3rd century A.D.)
Purchase: Nelson Trust [35–305]



Male Head, 2nd century
Sandstone
Height: 5⅛ inches (13.0 cm)
Mathura
Kushana period (1st–3rd century A.D.)
Purchase: Nelson Trust [51–32]



Head of a Buddha, late 1st/early 2nd century
Sandstone
Height: 5¼ inches (13.3 cm)
Mathura
Kushana period (1st–3rd century A.D.)
Purchase: Nelson Trust [35–306]



Torso of a Buddha, 5th century
 Sandstone
 Height: 45 $\frac{1}{4}$ inches (115.0 cm)
 Mathura
 Gupta period (A.D. 320–551)
 Purchase: Nelson Trust [45–15]
 [See colorplate, p. 76]



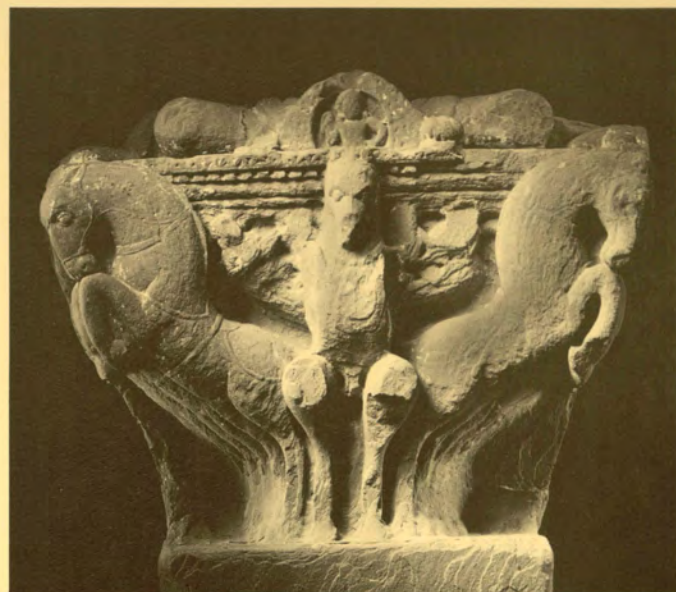
Torso of a Buddha, 5th century
 Sandstone
 Height: 34 inches (86.4 cm)
 Sarnath
 Gupta period (A.D. 320–551)
 Purchase: Nelson Trust [39–19]



Bust of a Buddha, 3rd century
 Limestone
 Height: 12 $\frac{1}{8}$ inches (30.8 cm)
 Amaravati (Eastern Deccan)
 Satavahana (1st century B.C.–mid 3rd century A.D.)
 or Ikshvaku (mid–late 3rd century A.D.) period
 Bequest of Mrs. George H. Bunting, Jr. [81–27/25]



Standing Buddha, c. A.D. 400
Bronze
Height: 14 $\frac{7}{8}$ inches (37.2 cm)
Dhanesar Khera (Uttar Pradesh)
Gupta period (A.D. 320–551)
Purchase: Nelson Trust [44–13]



Base of a Surya Image
Sandstone
Height: 33 $\frac{1}{2}$ inches (85.1 cm)
Mathura
Post-Gupta period (6th–7th century A.D.)
Purchase: Nelson Trust [48–19]



Head of Vishnu, mid 5th century
Sandstone
Height: 24 $\frac{1}{2}$ inches (62.2 cm)
Mathura
Gupta period (A.D. 320–551)
Purchase: Nelson Trust [62–26]



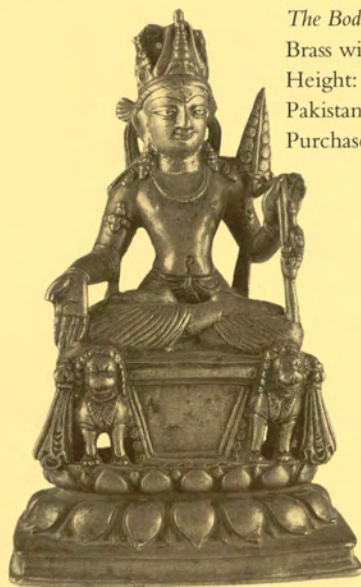
Surya, the Sun God, c. A.D. 600
Bronze
Height: 6 $\frac{3}{4}$ inches (17.1 cm)
Uttar Pradesh
Post-Gupta period (6th–7th century A.D.)
Purchase: Nelson Trust [54–75]



A Makara, 5th century
 Earthenware
 9⁷/₁₆ x 14¹/₁₆ inches (24.0 x 38.0 cm),
 maximum dimensions
 Mathura
 Gupta period (A.D. 320–551)
 Purchase: acquired through the generosity
 of Mr. and Mrs. Earl D. Wilberg [F83–38]



Standing Buddha, 10th/11th century
 Bronze with silver inlay
 Height: 10³/₈ inches (26.4 cm)
 Kashmir
 Purchase: Nelson Trust [51–55]



The Bodhisattva Maitreya, 8th century A.D.
 Brass with silver inlay and traces of paint
 Height: 9⁷/₈ inches (25.1 cm)
 Pakistan (Gilgit or Swat) or India (Kashmir)
 Purchase: Nelson Trust [66–22]



Dancing Ganesha, 9th century
 Sandstone
 Height: 39 inches (99.1 cm)
 Malwa (Madhya Pradesh)
 Paramara period (c. A.D. 800–c. 1250)
 Purchase: Nelson Trust [70–45]



A Celestial Nymph, 10th century
Sandstone
Height: 23¾ inches (60.3 cm)
Khajuraho (Madhya Pradesh)
Chandella period (c. A.D. 825–1310)
Bequest of Mrs. George H. Bunting, Jr. [81–27/26]



*Rishabhanatha, the First Jain
Tirthankara, 10th/11th century*
Sandstone
Height: 16½ inches (41.9 cm)
Madhya Pradesh
Probably Chandella period
(c. A.D. 825–1310)
Purchase: Nelson Trust [60–69]



Standing Shiva, early 11th century
Sandstone
Height: 31 inches (78.7 cm)
Khajuraho (Madhya Pradesh)
Chandella period (c. A.D. 825–1310)
Purchase: Nelson Trust [60–68]



Chakreshvari, 11th century
Sandstone
31¾ x 20¼ inches (80.7 x 51.5 cm)
Khajuraho (Madhya Pradesh)
Chandella period (c. A.D. 825–1310)
Purchase: Nelson Trust [60–82]



Dancing Bracket Figure, 12th century
Sandstone
Height: 24½ inches (62.2 cm)
Khajuraho (Madhya Pradesh)
Chandella period (c. A.D. 825–1310)
Purchase: Nelson Trust [40–18]



Shiva and Parvati on the Bull Nandi, c. A.D. 973
Sandstone
18 x 33¾ inches (45.7 x 85.7 cm), maximum dimensions
Sikar (Rajasthan)
Cahamana period (c. A.D. 973–1192),
Maha-Meru style (early 8th–mid 10th century A.D.)
Purchase: Nelson Trust [35–304]



Vishnu as the Boar Varaha, 11th/13th century
Limestone
Length: 16¾ inches (42.6 cm)
Gujarat or Rajasthan
Solanki period (10th–13th century),
Maru-Gurjara style (11th–13th century)
Purchase: Nelson Trust [44–47]



Chauri Bearer, 8th/9th century
Sandstone
23 x 7¾ inches (58.4 x 19.7 cm)
Rajasthan or Madhya Pradesh
Gurjara-Pratihara period (7th–11th century A.D.)
Purchase: Nelson Trust [59–14]



Seated Buddha, 9th century
Schist
21½ x 14½ inches (54.6 x 36.9 cm),
maximum dimensions
Bihar
Pala period (c. A.D. 756–c. 1170)
Purchase: Nelson Trust [31–63]



Padmapani Avalokiteshvara, 9th century
Bronze with traces of gilding
Height: 6¼ inches (15.9 cm)
Nalanda (Bihar)
Pala period (c. A.D. 756–c. 1170)
Purchase: Nelson Trust [54–73]



Manjuvara Vadiraj, early 9th century
Bronze
Height: 8⅞ inches (20.5 cm)
Nalanda (Bihar)
Pala period (c. A.D. 756–c. 1170)
Gift of Fred and Grace Kaler in honor
of Laurence Sickman [75–32/4]

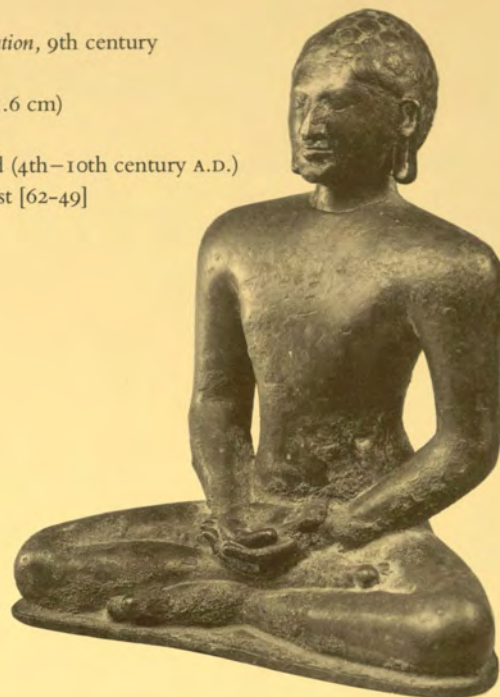


Head of a Crowned Buddha,
late 10th/early 11th century
Schist
Height: 15½ inches (39.4 cm)
Bihar
Pala period (c. A.D. 756–c. 1170)
Purchase: Nelson Trust [43–16]

Vishnu with Lakshmi and Sarasvati,
c. 12th century
Bronze with traces of paint
Height: 7 $\frac{5}{16}$ inches (18.6 cm)
Bangladesh (Rangpur District)
Pala period (c. A.D. 756–c. 1170)
Purchase: Nelson Trust [63–3]



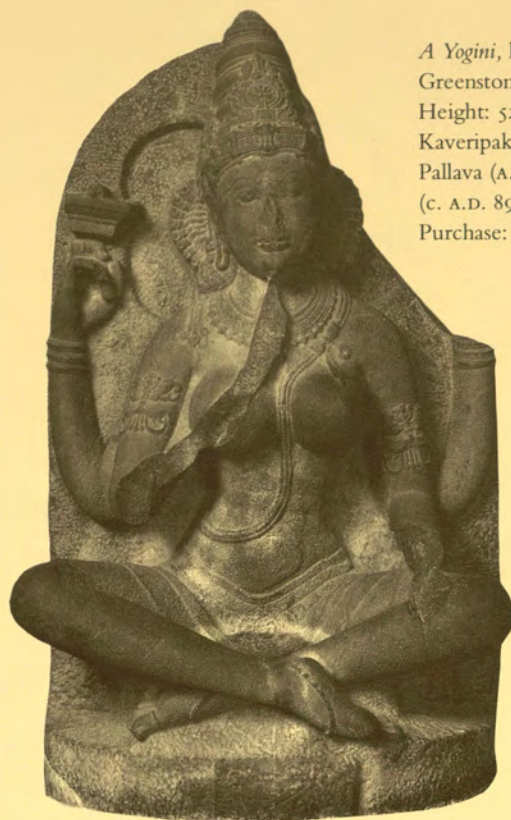
A Jina Seated in Meditation, 9th century
Bronze
Height: 8 $\frac{1}{2}$ inches (21.6 cm)
Western Deccan
Western Ganga period (4th–10th century A.D.)
Purchase: Nelson Trust [62–49]



The Naga King Dharanendra, 10th century
Magnesian schist
Height: 23 $\frac{3}{4}$ inches (60.3 cm)
Western Deccan
Western Chalukya (10th–12th century),
Western Ganga (4th–10th century),
or Shantara (9th–11th century) period
Purchase: Nelson Trust [51–26]



Shiva Vishapaharana, 9th/10th century
Bronze
Height: 18 $\frac{1}{2}$ inches (47.0 cm)
Eastern Deccan
Eastern Chalukya period
(7th–11th century)
Purchase: Nelson Trust [50–17]



A Yogini, late 9th/early 10th century
Greenstone
Height: 52½ inches (133.4 cm)
Kaveripakkam (Tamilnadu)
Pallava (A.D. 550–890) to Chola
(c. A.D. 890–1279) period
Purchase: Nelson Trust [44–27]



Ganesha, late 10th/early 11th century
Bronze
Height: 23¾ inches (60.3 cm)
Tamilnadu
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [62–14]



Parvati, 10th century
Bronze
Height: 20½ inches (52.1 cm)
Thanjavur region (Tamilnadu)
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [50–18]



Chandikeshvara, 11th century
Bronze
Height: 16¼ inches (41.3 cm)
Thanjavur region (Tamilnadu)
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [50–19]



Yoga-Narashimha, 12th century
Bronze
Height: 19 $\frac{3}{8}$ inches (49.2 cm)
Thanjavur region (Tamilnadu)
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [63–2]



Shiva Seated at Ease, 12th century
Bronze
Height: 24 $\frac{1}{2}$ inches (62.2 cm)
Tamilnadu
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [61–7]



Shiva and Parvati, 12th century
Bronze
Height: 16 inches (40.6 cm); 11 inches (27.9 cm)
Tamilnadu
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [34–8,9]



Shiva Nataraja, 13th century
Bronze
Height: 13 $\frac{3}{16}$ inches (33.5 cm)
Tamilnadu
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [50–20]



Shiva Nataraja, early 13th century
Bronze
Height: 34 1/4 inches (87.0 cm)
Tamilnadu
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [34–7]



Jnanasambandar, a Shaiva Saint, 13th century
Bronze
Height: 26 inches (66.0 cm)
Probably Thanjavur region (Tamilnadu)
Chola period (c. A.D. 890–1279)
Purchase: Nelson Trust [34–5]



Vishnu and Shridevi, late 12th century
Bronze
Height: 21 inches (53.3 cm);
17 3/4 inches (45.1 cm)
Tirunelveli District (Tamilnadu)
Later Pandya period (12th–14th century)
Purchase: Nelson Trust [56–109, 110]



Karaikkalammai, a Shaiva Saint,
15th century
Bronze
Height: 16¼ inches (41.3 cm)
Tamilnadu
Vijayanagar period (1336–1672)
Purchase: Nelson Trust [33–533]
[See colorplate, p. 76]



Sundaramurti, a Shaiva Saint,
15th/16th century
Bronze
Height: 26 inches (66.0 cm)
Tamilnadu
Vijayanagar period (1336–1672)
Purchase: Nelson Trust [45–18]



Tree of Life, late 16th/17th century
Bronze
Height: 24 inches (61.0 cm)
Probably Tamilnadu
Vijayanagar (1336–1672) or Nayaka
(17th–18th century) period
Purchase: Nelson Trust [41–35]



Throne Leg, 16th/17th century
Ivory
Height: 12 inches (30.5 cm)
Orissa
Mughal period (16th–19th century)
Purchase: Nelson Trust [64–1]

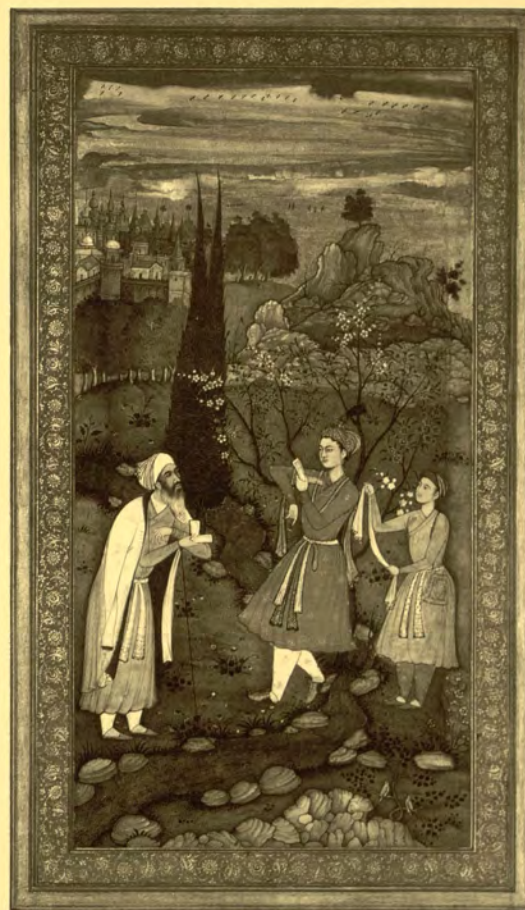


Illustration from Kalpa Sutra (detail), 15th century
Watercolor and gold paint on paper
4 $\frac{1}{16}$ x 10 $\frac{1}{4}$ inches (10.9 x 26.0 cm), overall
Gujarat
Early Western Indian style, Jain art (11th–16th century)
Purchase: Nelson Trust [35–176]



Illustration from Khamsa of Amir Khusrau Dihlavi, 1450/1500
Watercolor and ink on paper
4 $\frac{1}{2}$ x 8 $\frac{1}{4}$ inches (11.4 x 21.0 cm)
Delhi or Jaunpur
Delhi Sultanate period (1173–1526)
Purchase: Nelson Trust [62–58]

Attributed to Lal, active c. 1590 or earlier–1605
The Poet and the Prince, page from a *Jahangiri* album, 1595/97
Watercolor and gold paint on paper
16 $\frac{5}{8}$ x 10 $\frac{1}{2}$ inches (42.3 x 26.7 cm), sheet;
8 $\frac{3}{4}$ x 4 $\frac{1}{2}$ inches (22.2 x 11.4 cm), image
Agra or Allahabad (Mughal)
Akbar period (1556–1605)
Purchase: Nelson Trust [48–12/1]
[See colorplate, p. 77]





Attributed to Farrukh (Chela),
active c. 1585–c. 1604
A Buffalo Fighting a Lioness, page
from a *Jahangiri* album, late 16th century
Watercolor and gold paint on paper
16 $\frac{5}{8}$ x 10 $\frac{3}{8}$ inches (42.3 x 26.4 cm), sheet;
5 $\frac{3}{4}$ x 3 $\frac{5}{16}$ inches (14.6 x 8.4 cm), image
Agra or Allahabad (Mughal)
Akbar period (1556–1605)
Purchase: Nelson Trust [48–12/2]



Lovers in a Pavilion, page from a
Ragamala manuscript, 17th century
Watercolor on paper
8 $\frac{3}{4}$ x 6 inches (22.2 x 15.2 cm), image
Madhya Pradesh
Malwa school (c. 1620–1750)
Purchase: Nelson Trust [62–59]



Dhanasri Ragini and Ramakali Ragini, pages from
a *Ragamala* manuscript, mid 18th century
Watercolor and gold paint on paper
12 $\frac{3}{8}$ x 9 $\frac{1}{8}$ inches (31.5 x 23.2 cm);
13 x 9 $\frac{3}{8}$ inches (33.0 x 23.8 cm)
Hyderabad
Asifiya period (1724–1950)
Purchase: Nelson Trust [31–131/7,9]



Krishna's Victory over Aghasura, early 18th century
Watercolor on paper
9¾ x 15⅝ inches (24.8 x 39.6 cm)
Rajasthan
Mewar school (c. 1600–1900)
Purchase: Nelson Trust [60–34]

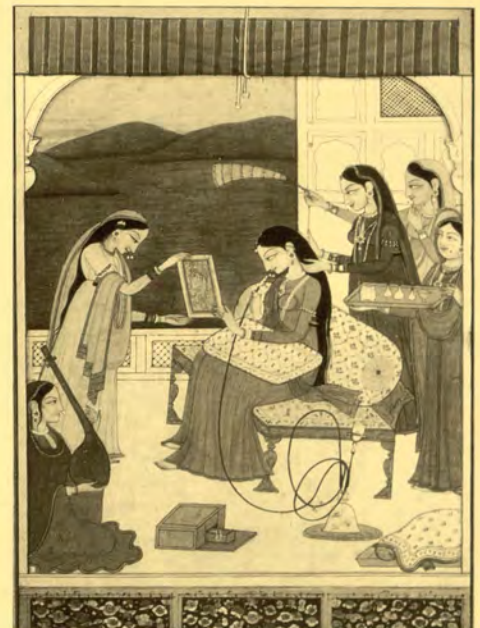


Country Gathering about a Shrine, 1720/40
Ink and wash on paper
6⅞ x 8¼ inches (16.8 x 21.0 cm)
Pahari
Chamba school (c. 1660–1860)
Purchase: Nelson Trust [54–82]



Krishna Playing the Flute, mid 18th century
Watercolor and gold paint on paper
11⅞ x 8⅞ inches (30.2 x 21.3 cm)
Rajasthan
Jaipur school (c. 1640–1850)
Purchase: Nelson Trust [31–131/8]

The Lady and the Mirror, c. 1810
Watercolor with gold and silver paint on paper
10¾ x 8¼ inches (27.3 x 21.0 cm), sheet;
7⅞ x 5⅞ inches (18.1 x 13.0 cm), image
Pahari
Kangra school (c. 1760–1850)
Purchase: Nelson Trust [35–311]



SOUTHEAST ASIA



Stele with Scenes from the Life of the Buddha, 11th century
Stone with traces of color and gilding
5½ x 3⅞ inches (14.0 x 9.2 cm),
maximum dimensions
Burma
Pagan period (mid 9th century–1320)
Purchase: acquired through the generosity of
members of the Asia Society, New York [F72-12]



The Bodhisattva Padmapani, 8th/9th century
Bronze
Height: 4⅞ inches (12.5 cm)
Indonesia (Central Java)
Shailendra period (c. A.D. 750–c. 850)
Purchase: Nelson Trust [56-75]



Avalokiteshvara, late 8th century
Bronze with traces of gilding
Height: 5¾ inches (14.6 cm)
Indonesia (Central Java)
Shailendra period (c. A.D. 750–c. 850)
Purchase: Nelson Trust [57-42]



Head of a Buddha, c. A.D. 825
Volcanic stone
Height: 12¼ inches (31.1 cm)
Indonesia (Central Java)
Shailendra period (c. A.D. 750–c. 850)
Purchase: Nelson Trust [55-104]

Lintel Fragment with Scene of Indra on His Three-Headed Elephant,
late 10th century
Sandstone
22½ x 16¼ inches (57.2 x 41.3 cm),
maximum dimensions
Cambodia
Banteay Srei style (A.D. 967–c. 1000)
Purchase: Nelson Trust [49-20]





Head of Avalokiteshvara

Sandstone

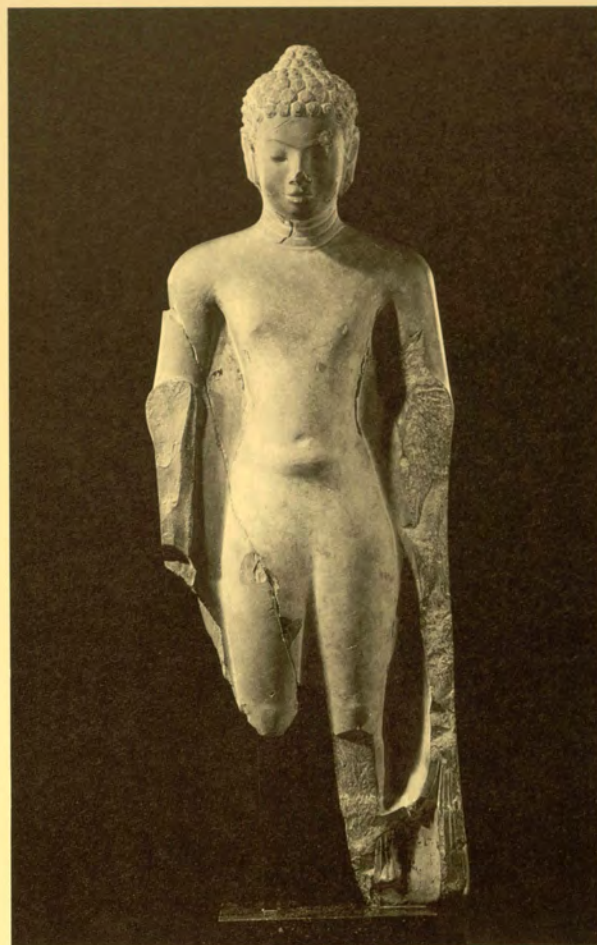
Height: 11 $\frac{1}{8}$ inches (28.2 cm)

Cambodia

Bayon style (late 12th–early 13th century)

Purchase: Nelson Trust [30–34]

Standing Buddha, 7th/8th century
Limestone
Height: 51 $\frac{1}{2}$ inches (130.8 cm), overall
Thailand
Mon Central style (6th–10th century A.D.)
Purchase: Nelson Trust [35–33]



Buddha, 15th century

Bronze

Height: 23 $\frac{3}{4}$ inches (60.3 cm)

North Thailand

Thai Lan Na style (13th–19th century)

Purchase: Nelson Trust [59–16]



*Head of a Buddha Sheltered by the
Serpent King Muchalinda*, 14th century

Limestone with traces of paint

Height: 18 inches (45.7 cm)

Thailand

Khmer northeastern style,

Post-Bayon period (13th–14th century)

Gift of Mr. Earle Grant [60–78]



Vasudhara, the Goddess of Abundance, 14th century
Gilt copper with semiprecious-stone inlay
Height: 5½ inches (14.0 cm)
Nepal
Early Malla period (1200–1482)
Purchase: Nelson Trust [58–7]



Chintamani-Lokeshvara, c. 1600
Gilt copper with semiprecious-stone inlay
Height: 9¼ inches (25.3 cm)
Nepal
Late Malla period (1482–1769)
Gift of Karen Ann Bunting and
Mr. and Mrs. O. G. Bunting [F86–44/1]



Mahasiddha, 16th/17th century
Silver with turquoise inlay
Height: 7⅞ inches (19.3 cm)
Central Tibet (Tsang)
Bequest of Joseph H. Heil
[74–36/48]



Yi-dam Samvara, 18th century
Gilt bronze with traces of paint;
turquoise inlay
Height: 8 inches (20.3 cm)
Tibet
Bequest of Joseph H. Heil
[74–36/53]



Dharmapala Yama with His Sister Yami, 17th century
Gilt bronze with traces of paint
Height: 7 inches (17.8 cm)
China, Tibeto-Chinese art
Ch'ing period (1644–1911)
Bequest of Joseph H. Heil [74-36/54]



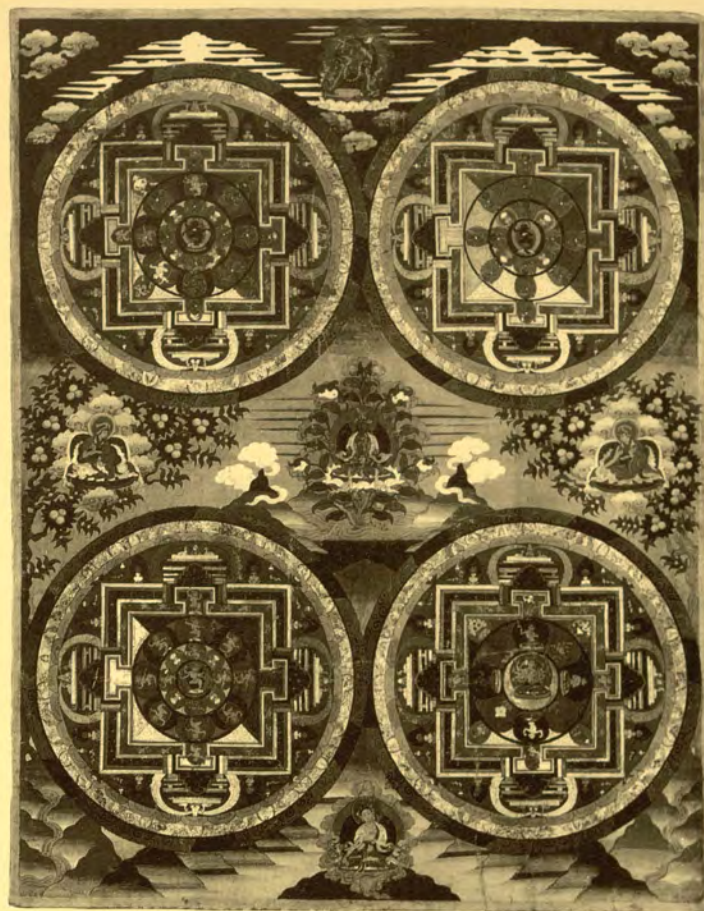
The Green Tara, 18th century
Gilt brass
Height: 4¼ inches (10.8 cm)
China, Tibeto-Chinese art
Ch'ing period (1644–1911)
Gift of Fred and Grace Kaler [F82-29/4]



Section of a Pillar or Support, 18th/19th century
Gilt bronze with turquoise and
semiprecious-stone inlays
Height: 10¾ inches (27.3 cm)
Tibet
Gift of Mr. William L. Evans, Jr. [F78-22]



Padmasambhava on His Copper-Colored Mountain, 18th century
Thangka; colors on cotton, mounted on silk brocade
 28¼ x 19⅝ inches (71.8 x 49.8 cm)
 South Central Tibet
 Probably Khyenri Serma style (17th–20th century)
 Bequest of Joseph H. Heil [74-36/3]



Four Mandalas, 18th century
Thangka; colors on cotton, mounted on silk brocade
 31¾ x 24 inches (80.7 x 61.0 cm)
 Central Tibet
 Menri Serma style (16th–20th century)
 Bequest of Joseph H. Heil [74-36/16]



Damapala Sitabrahma, 18th century
Thangka; colors on cotton, mounted on silk brocade
 26 x 16 $\frac{3}{4}$ inches (66.0 x 42.6 cm)
 China, Tibeto-Chinese art
 Ch'ing period (1644–1911)
 Purchase: Nelson Trust [34–256]



The White Mahakala, 18th century
Thangka; colors on cotton, mounted on silk brocade
 30 $\frac{7}{8}$ x 20 $\frac{1}{4}$ inches (78.5 x 51.4 cm)
 China, Tibeto-Chinese art
 Ch'ing period (1644–1911)
 Gift of Mr. Laurence Sickman [78–29]



Platter with Kufic Inscription,
10th century
Earthenware with underglaze
slip-painted decoration
Diameter: 16½ inches (41.9 cm)
Soghd region
Purchase: Nelson Trust [54-80]



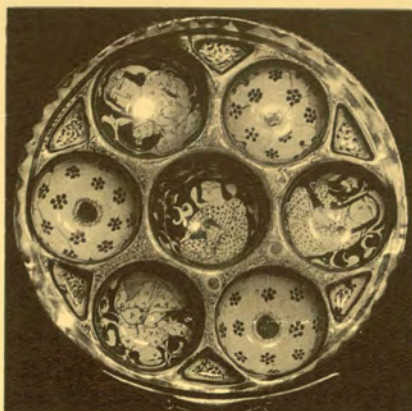
Bowl, 10th century
Earthenware with underglaze painted decoration
Diameter: 9⅞ inches (25.1 cm)
Soghd region
Purchase: Nelson Trust [54-79]



Footed Platter with Scene of Musician, 10th century
Earthenware with underglaze slip-painted decoration
Diameter: 13¼ inches (33.7 cm)
Soghd region
Purchase: Nelson Trust [53-10]



Bowl with Double-Headed Bird, 12th century
Glazed earthenware with relief decoration
Diameter: 14⅞ inches (35.9 cm)
Purchase: Nelson Trust [32-25]



Sweetmeat Dish, late 12th century
Lusterware (earthenware with iridescent glaze
and underglaze painted decoration)
Diameter: 12 $\frac{7}{8}$ inches (32.7 cm)
Kashan
Purchase: Nelson Trust [32-110]



Ewer, mid 13th century
Earthenware with overglaze painted decoration
Height: 12 $\frac{1}{2}$ inches (31.8 cm)
Purchase: Nelson Trust [35-31/5]



Bowl with Two Houri, early 13th century
Lusterware (earthenware with iridescent glaze
and underglaze painted decoration)
Diameter: 7 $\frac{3}{4}$ inches (19.7 cm)
Kashan
Purchase: Nelson Trust [32-120/5]



Bowl with Scene of Courtier and Attendants,
late 12th/early 13th century
Earthenware with overglaze painted decoration
Diameter: 7 $\frac{3}{8}$ inches (19.4 cm)
Purchase: Nelson Trust [32-24]

Footed Bowl (interior), 13th century
Earthenware with underglaze painted decoration
Diameter: 8 $\frac{1}{2}$ inches (21.6 cm)
Purchase: acquired through the generosity of
Mr. and Mrs. Milton McGreevy
through the Mission Fund [F72-32]





Buckle, late 19th century
Steel with gold inlay
2 $\frac{3}{4}$ x 3 $\frac{3}{4}$ inches (7.0 x 9.5 cm)
Purchase: Nelson Trust [34-223]



Drinking Bowl, late 19th century
Engraved and chased silver
Diameter: 3 $\frac{7}{8}$ inches (10.0 cm)
Gift of Miss Emma Serl [56-127/3]



Candlestick, 13th century
Engraved brass with silver and gold inlays
Height: 9 $\frac{3}{8}$ inches (23.8 cm)
Persia or Turkey
Purchase: Nelson Trust [51-6]
[See colorplate, p. 78]



Kettle, late 12th century
Cast, engraved, and hammered copper alloy
Height: 7 $\frac{7}{8}$ inches (20.1 cm), excluding handle
Purchase: acquired through the generosity
of Mr. and Mrs. Milton McGreevy
through the Westport Fund [F70-15/8]



Incense Burner Top in the Form of a Griffin, 12th century
Copper alloy
Height: 6¾ inches (17.2 cm)
Possibly Khurasan region
Purchase: Nelson Trust [51-22]



Incense Burner in the Form of a Tiger, 12th century
Bronze
Height: 11⅝ inches (29.5 cm)
Possibly Khurasan region
Purchase: Nelson Trust [51-5]



Finial in the Form of a Bird, 12th century
Cast copper alloy
Height: 8⅞ inches (21.3 cm)
Purchase: Nelson Trust [54-20]



Folio of Kufic Calligraphy from a Qur'an, 9th/10th century
Ink and gold leaf on vellum
8½ x 21 inches (21.6 x 53.3 cm)
Possibly Abbasid (A.D. 749–1258), Fatimid (A.D. 909–1171)
or Samanid (A.D. 819–1005) period
Purchase: Nelson Trust [44-40/2]



Stag, Serpent, and Herb, page from *De Materia Medica*
by Dioscorides, dated 1224
Watercolor on paper
12¾ x 9½ inches (32.4 x 24.1 cm)
Mesopotamian school, Seljuk period (1055–1258)
Purchase: Nelson Trust [44-40/1]



Afrasiyab Killing Naudar and Rustam and Isfandiyar,
2 pages from *Book of Kings*, c. 1335/36
Watercolor and ink with gold and silver leaf on paper
15⅞ x 11½ inches (40.4 x 29.2 cm), each sheet;
8⅛ x 11⅜ inches (22.7 x 28.9 cm) and
6⅞ x 11⅜ inches (16.2 x 28.9 cm), images
Ilkhanid period (1256–1353)
Purchase: Nelson Trust [55-103; 33-60]

The Armenian Clergy, from
Compendium of Histories, 1425/35
Watercolor on paper
13⅞ x 9¼ inches (33.4 x 23.5 cm),
sheet; 10⅞ x 8⅜ inches
(26.8 x 20.8 cm), image
Herat
Timurid period (c. 1400–1510)
Purchase: Nelson Trust [46-40]





Couple Standing among Flowering Trees, c. 1480
Watercolor on paper
7¹³/₁₆ x 3¹/₁₆ inches (19.8 x 7.7 cm), image
Tabriz
Turkman school (1419–c. 1510)
Gift of Mr. and Mrs. J. C. Nichols [49–85]

'Abd Allah Musawwir, active middle
of 16th century
The Meeting of the Theologians, 1540/50
Watercolor on paper
13 x 9 inches (33.0 x 22.9 cm), sheet;
11³/₈ x 7¹/₂ inches (28.9 x 19.1 cm), image
Bukhara
Uzbek Shaybanid school (1500–1598)
Purchase: Nelson Trust [43–5]
[See colorplate, p. 79]



Attributed to Muhammad Siyah Qalam
Birds and Beasts in a Flowery Landscape, late 15th century
Ink on paper
6¹/₂ x 9³/₄ inches (16.5 x 24.8 cm)
Tabriz
Turkman school (1419–c. 1510)
Purchase: Nelson Trust [43–6/2]



Hunting Scene, 1525/40
Watercolor on paper
7 $\frac{7}{8}$ x 6 $\frac{1}{8}$ inches (18.8 x 15.6 cm)
Tabriz
Safavid school (1501–48)
Purchase: Nelson Trust [43-6/3]



Attributed to Aqa Mirak, active 1539–1565
Young Man with a Falcon, 1540/50
Watercolor on paper
13 x 9 inches (33.0 x 22.9 cm), sheet;
9 x 5 $\frac{1}{2}$ inches (22.9 x 14.0 cm), image
Tabriz
Safavid school (1501–48)
Purchase: Nelson Trust [43-6/1]



Opening Page from a Qur'an, 16th/17th century
Colors and gold leaf on vellum
14 $\frac{1}{4}$ x 8 $\frac{3}{4}$ inches (36.2 x 22.3 cm)
Isfahan
Safavid school (1501–48)
Purchase: Nelson Trust [34-221]



Couple Standing among Flowering Trees, c. 1480
Watercolor on paper
7 $\frac{13}{16}$ x 3 $\frac{1}{16}$ inches (19.8 x 7.7 cm), image
Tabriz
Turkman school (1419–c. 1510)
Gift of Mr. and Mrs. J. C. Nichols [49–85]

'Abd Allah Musawwir, active middle
of 16th century
The Meeting of the Theologians, 1540/50
Watercolor on paper
13 x 9 inches (33.0 x 22.9 cm), sheet;
11 $\frac{1}{8}$ x 7 $\frac{1}{2}$ inches (28.9 x 19.1 cm), image
Bukhara
Uzbek Shaybanid school (1500–1598)
Purchase: Nelson Trust [43–5]
[See colorplate, p. 79]



Attributed to Muhammad Siyah Qalam
Birds and Beasts in a Flowery Landscape, late 15th century
Ink on paper
6 $\frac{1}{2}$ x 9 $\frac{3}{4}$ inches (16.5 x 24.8 cm)
Tabriz
Turkman school (1419–c. 1510)
Purchase: Nelson Trust [43–6/2]



Carpet, So-called Polonaise, 17th century
 Brocaded cotton and silk
 143 x 72 inches (363.2 x 182.9 cm)
 Kashan or Isfahan
 Safavid school (1501–1722)
 Purchase: Nelson Trust [33–460]



Tapestry-Woven Medallion Rug, 17th century
 Silk with silver thread
 95½ x 61½ inches (242.6 x 156.2 cm)
 Kashan
 Safavid school (1501–1722)
 Purchase: Nelson Trust [32–70]
 [See colorplate, p. 80]

UNABBREVIATED CREDIT LINES

An asterisk following the accession number of an illustrated object indicates that the unabbreviated credit line is too lengthy for inclusion in the caption. The full credit lines are given below, in alphabetical order by surname of the artist, or by common cultural designation.

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Andre [37-1991/1]	The Patsy and Raymond Nasher Collection of the Nelson-Atkins Museum of Art, lent by the Hall Family Foundation	Cesari [91-14]	Purchase: Nelson Trust through exchange of the bequests of Mrs. Jacob L. Loose, Mr. Paul Gardner, and Mr. Herbert V. Jones, Jr.; the gifts of Mr. and Mrs. Frederick Mont, Mrs. Carol L. Brewster, Mrs. Fred Wolferman, Mr. and Mrs. Arthur Wiesenberger, Mr. and Mrs. Louis S. Rothschild, Mrs. Virginia Jones Mullin, Charles S. Dewey, Edward M. Pflueger, Mrs. William H. Chapman, Mrs. Inez Grant Parker, Mrs. Justin L. Moody, and the Westport Garden Club; other Trust properties
Bakst [F85-9 a,b]	Purchase: acquired through the generosity of the Leawood Women's Club, Richard Shields, and Felice Stampfle in memory of her uncle Arthur J. Suiter		
Benton [F86-57]	Purchase: acquired through the Yellow Freight Foundation Art Acquisition Fund and the generosity of Mrs. Herbert O. Peet, Richard J. Stern, the Doris Jones Stein Foundation, the Jacob L. and Ella C. Loose Foundation, and Mr. and Mrs. Marvin Rich	Chinese [F83-8/1,3,7,9]	Purchase: acquired through the Joyce C. Hall Funds of the Community Foundation, the Joyce C. Hall Estate, the Donald J. Hall Designated Fund of the Community Foundation, the Barbara Hall Marshall Designated Fund, and the Elizabeth Ann Reid Donor Advisory Fund
Brancusi [37-1991/2]	The Patsy and Raymond Nasher Collection of the Nelson-Atkins Museum of Art, lent by the Hall Family Foundation		
Caillebotte [89-35]	Purchase: Nelson Trust through the generosity of Mrs. George C. Reuland through the W. J. Brace Charitable Trust and through exchange of the bequests of Mr. and Mrs. William James Brace and Miss Frances Logan; the gifts of Harold Woodbury Parsons, Mr. and Mrs. Henry W. Bloch, and the Laura Nelson Kirkwood Residuary Trust; other Trust properties	Delacroix [89-16]	Purchase: Nelson Trust through exchange of gifts of the Friends of Art, Mr. and Mrs. Gerald Parker, and the Durand-Ruel Galleries, and the bequest of John K. Havemeyer

Ernst [37-1991/3]	The Patsy and Raymond Nasher Collection at the Nelson-Atkins Museum of Art, lent by the Hall Family Foundation	Marsh [F90-37]	Purchase: acquired through the Union Pacific Foundation Acquisition Fund, the generosity of Mrs. Herbert O. Peet, and exchange of the bequest of Thomas Hart Benton
French [90-36]	Purchase: Nelson Trust through exchange of the bequests of Helen F. Spencer, Miriam Babbitt Simpson, Louise W. Withers, Mrs. Inez Grant Parker, John K. Havemeyer, and Linda S. Hall; gifts of the Airy S. Jones Fund, the Laura Nelson Kirkwood Residuary Trust, Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson, Mrs. William H. Chapman, Bertha Hanicke in memory of Paul Willy Hanicke, Barton Hall in memory of his mother, Mrs. Charlotte E. Hall, Mrs. J. Eagles in memory of Jeanne Eagles, Winifrede Repp Railey, and Mrs. Logan Clendening; other Trust properties	Moore [20-1991]	The Patsy and Raymond Nasher Collection at the Nelson-Atkins Museum of Art, lent by the Hall Family Foundation
Géricault [92-35]	Purchase: Nelson Trust through exchange of the gifts of Mrs. Raymond A. Barrows in memory of her husband, Mr. and Mrs. Milton McGreevy, Mr. and Mrs. B. Gerald Cantor, the Westport Garden Club, Mrs. Louis Sosland, Mrs. Elmo S. Fisher, Howard P. and Tertia F. Treadway, Mrs. Peter T. Bohan, Mr. William Averell Harriman, Mrs. Marion Mackie, Mrs. Carol Brewster, and Mr. Michael Hall; the bequests of Mr. Milton McGreevy, Mr. and Mrs. William J. Brace, and Helen Foresman Spencer; other Trust properties	Native American [89-38]	Purchase: Nelson Trust through exchange of the gifts of Mr. William L. Evans, Jr., Mr. and Mrs. Robert Mann, Jr., and other Trust properties
Giacometti [37-1991/4]	The Patsy and Raymond Nasher Collection at the Nelson-Atkins Museum of Art, lent by the Hall Family Foundation	Reinhardt [89-17]	Purchase: Nelson Trust through exchange of a gift of Mr. Paul Rosenberg, the Renee Clements Crowell Trust, and the Nelson Gallery Foundation
Kensett [86-10]	Purchase: Nelson Trust through the generosity of Mrs. George C. Reuland through the W. J. Brace Charitable Trust and the exchange of Trust properties	Ribera [88-9]	Purchase: Nelson Trust through the Katherine Kupper Mosher Fund and exchange of the gifts of Mrs. Virginia L. Coleman, Mrs. Vida M. Frick, Mr. and Mrs. Louis S. Rothschild, Mrs. Ruth A. Hirsch in memory of Mrs. Henry A. Auerbach, Mrs. Mary E. Evans and Mrs. John E. Wheeler in memory of Harry Martin Evans, Mrs. Sadie A. May, John Levy Galleries, Dr. and Mrs. Hanns Schaeffer, Mrs. Marion Mackie, Mr. Lincoln Kirstein, Newhouse Galleries, Mrs. Edwin Willis Shields in honor of Paul Gardner, and Mr. Paul Gardner; the bequests of Mrs. Jacob L. Loose, Howard P. and Tertia F. Treadway, Mrs. Raymond A. Barrows, Minnie Long Sloan, Content Aline Johnson in memory of Augusta Adelaide Johnson, Mr. Frank Ownby, and Mr. Lester T. Sunderland
		Roman [87-21]	Purchase: Nelson Trust through the Katherine Kupper Mosher Fund, the generosity of the McGreevy Family through the Westport Fund, and the ex-

change of gifts of Hallmark Cards, Inc.,
Miss Alice Getty, an anonymous donor,
Mr. T. Zoumpoulakis, Mrs. Jacob L.
Loose, Mrs. Virginia Jones Mullin, Mrs.
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Poteet, and other Trust properties

Vigée Le Brun
[86-20]

Purchase: Nelson Trust through ex-
change of the bequest of Helen F. Spen-
cer and the generosity of Mrs. George
C. Reuland through the W. J. Brace
Charitable Trust, Mrs. Herbert O. Peet,
Mary Barton Stripp Kemper and Rufus
Crosby Kemper, Jr., in memory of Mary
Jane Barton Stripp and Enid Jackson
Kemper, and Mrs. Rex L. Diveley

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